

FEBRUARY 1991

# Guide

TO THE ARTS



BETTY LADUKE

JEFFERSON PUBLIC RADIO

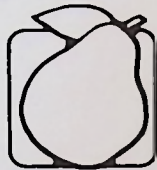
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FEBRUARY 1991

# Guide

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**Front Cover:** *Africa: Goat-Boys* by Betty LaDuke. Young Dogon boys accompany their goat herds in Mali, west Africa. Cards and posters for sale, see ad page 28.



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### Calendar of the Arts Broadcast

Items should be mailed well in advance to permit several days of announcements prior to the event.

Jefferson Public Radio welcomes your comments:

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Beginning last month a new program arrived on our FM satellite station, KSMF. It came too late for comment in this space last month but it's worthy of our attention a bit belatedly.

KSMF listeners found a new program on the schedule—the *State Farm Music Hall* in lieu of the late night version of *Siskiyou Music Hall*. The change denotes a most important event and one which this writer has been awaiting for a long time.

The obvious news is that State Farm Insurance, and its individual agents in south central Oregon, have agreed to underwrite the program, seven days a week, for an entire year. This underwriting agreement is the largest single commitment ever made in any of

**We are extremely grateful to State Farm for their support and for their shared vision of public radio's vitality.**

our regular programs and in recognition of this highly significant, and greatly valued, support we suggested changing the program's title to reflect State Farm's presence.

We are extremely grateful to State Farm for their support and for their shared vision of public radio's vitality.

Beyond the underwriting specifics, this grant completes a long-held hope on the part of this writer. Classical music late at night is, in some respects, an oddity. The music, at any time of day, is a minority taste. All radio audiences decline at night and, for that reason, classical music during those hours has traditionally attracted little support in commercial radio. But there are times when a weakness can be turned into a strength.

A highly-placed CBS executive felt that way in the late 1950s and launched "American Airlines Music Till Dawn"—classical music over the network's AM stations in the largest cities. The series ran for many years and, despite AM's lack of fidelity, it drew passionately devoted audiences. Because the airline was the sole sponsor, many listeners made zealous efforts to fly on American Airlines out of gratitude for the broadcasts.

# A New Partnership

A savings and loan in Chicago did the same thing—and had similar experience. A neighborhood savings institution, Talman Federal Savings, began sponsoring classical music on WFMT, Chicago, in 1957 and expanded its sponsorship in 1968 to include an all-night classical music program, which then enabled WFMT to begin 24-hour operation. Since then Talman has become the largest S&L in Chicago and one of the 10 largest in the nation. Talman has described radio as "one very important element in accomplishing this miracle"—and Talman's radio sponsorship is limited solely to classical music largely over WFMT.

Radio has changed dramatically and

**We're hoping that, as a listener and member, you will take every appropriate opportunity to express your personal appreciation to the local State Farm agent closest to you.**

"Music Till Dawn" is long-since history. It's been many years since I have lived in an area served by American Airlines but I still have to confess that I'll fly that airline, when possible, because of all the late night hours I enjoyed the music it sponsored while I was studying in college.

Since Jefferson Public Radio began offering late night classical music services I've always hoped that we could forge a similar bond between a major corporate underwriter and our own classical music listeners. We've had

**I'm betting that late night classical music listeners remain dedicated to supporting those who make such broadcasts possible.**

initial discussions with a few financial institutions, and one airline, over the years hoping to fashion such an arrangement but it was not until State Farm approached us that this relationship was established.

We're extremely grateful to State Farm for its interest in public radio. They really did approach us. We're tremendously pleased and relieved by the investment they've made in the *Music Hall*—it's the largest underwriting contract we've ever signed by an order to magnitude. We think the *State Farm Music Hall*, broadcast on KSMF from 9 PM until 2 AM on weekdays, and 6 PM until 2 AM on weekends, will well-represent their corporate interest in public radio. And we're hoping that, as a listener and member, you will take every appropriate opportunity to express your personal appreciation to the local State Farm agent closest to you.

I'm betting that late night classical music listeners remain dedicated to supporting those who make such broadcasts possible. And if that remains the case, we're hoping that State Farm Insurance comes to fully appreciate from your reactions just how much of a public service they are rendering.

We're proud and pleased to add the *State Farm Music Hall* to the Jefferson Public Radio schedule.



**Ronald Kramer**  
*Director of Broadcasting*

## Volunteer Profile



*Barbara Johnson*

Barbara Johnson—or B.J., as we call her—is one of those key people whose names rarely reach the airwaves, but without whom Jefferson Public Radio could not operate.

As our Traffic Assistant, B.J. is responsible for the maintenance of our satellite recording schedule. She makes sure that all of your favorite network programs are recorded and scheduled on time. Without B.J., we'd be lost in a maze of schedules and recording tape.

B.J. moved to Ashland from Washington in 1980, and is a Psychology major at Southern Oregon State College. When she graduates, her goal is to pursue a Masters degree in Social Work; then go into either agency work or into private practice as a counselor.

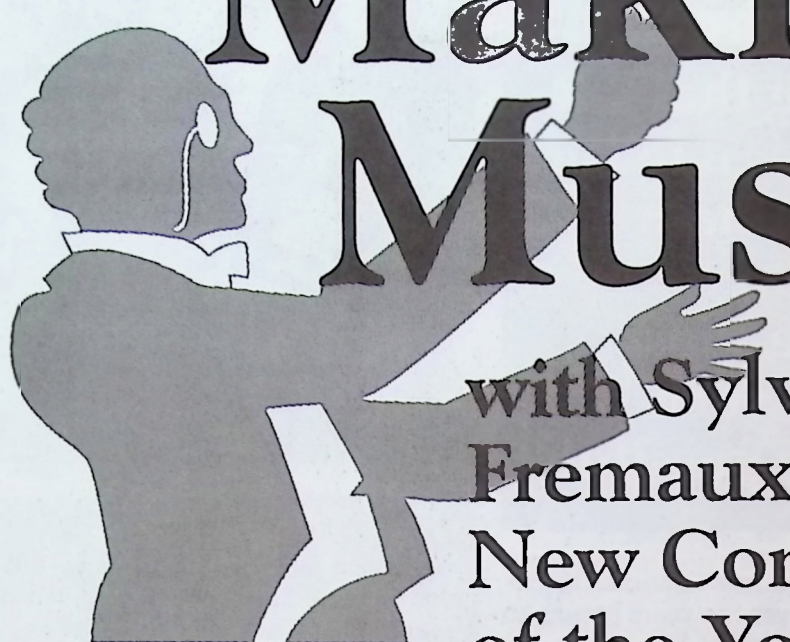
This spring, B.J. will be taking a parenting break from her work at Jefferson Public Radio, and we're already scratching our heads wondering how we'll fill her shoes.

*Jefferson Public Radio relies on volunteers to perform many functions at the station—from hosting on-air programs to reporting news. Currently a volunteer is needed to help assemble the monthly Arts Calendar in The Guide. If you can type (even slowly) and would like to volunteer approximately one day per month at the station call Paul Westhelle at (503) 552-6301.*

## Talk of the Town, New on KSJK

Beginning last month a new program began on KSJK Am1230 in the Rogue Valley. Hosted by former university economics teacher and Associate Dean, Claire Collins, the program explores local issues by featuring a panel of regional experts and by inviting listeners to call in to express their views. *Talk of the Town* can be heard Mondays at 12:30pm and Saturdays at 1:30pm on KSJK AM1230.

# Making Music



with Sylvain  
Fremaux,  
New Conductor  
of the Youth  
Symphony of  
Southern Oregon

We all heard it.

There I sat in the darkened concert hall surrounded by a hushed yet expectant audience of young and old, seasoned concert-goer and the relatively uninitiated, leaning forward as if to really take in the wonder of the musicmaking happening on stage.

Yes, that's it! That unmistakable element which gives color and texture to the fabric of sound made by 40-some-odd

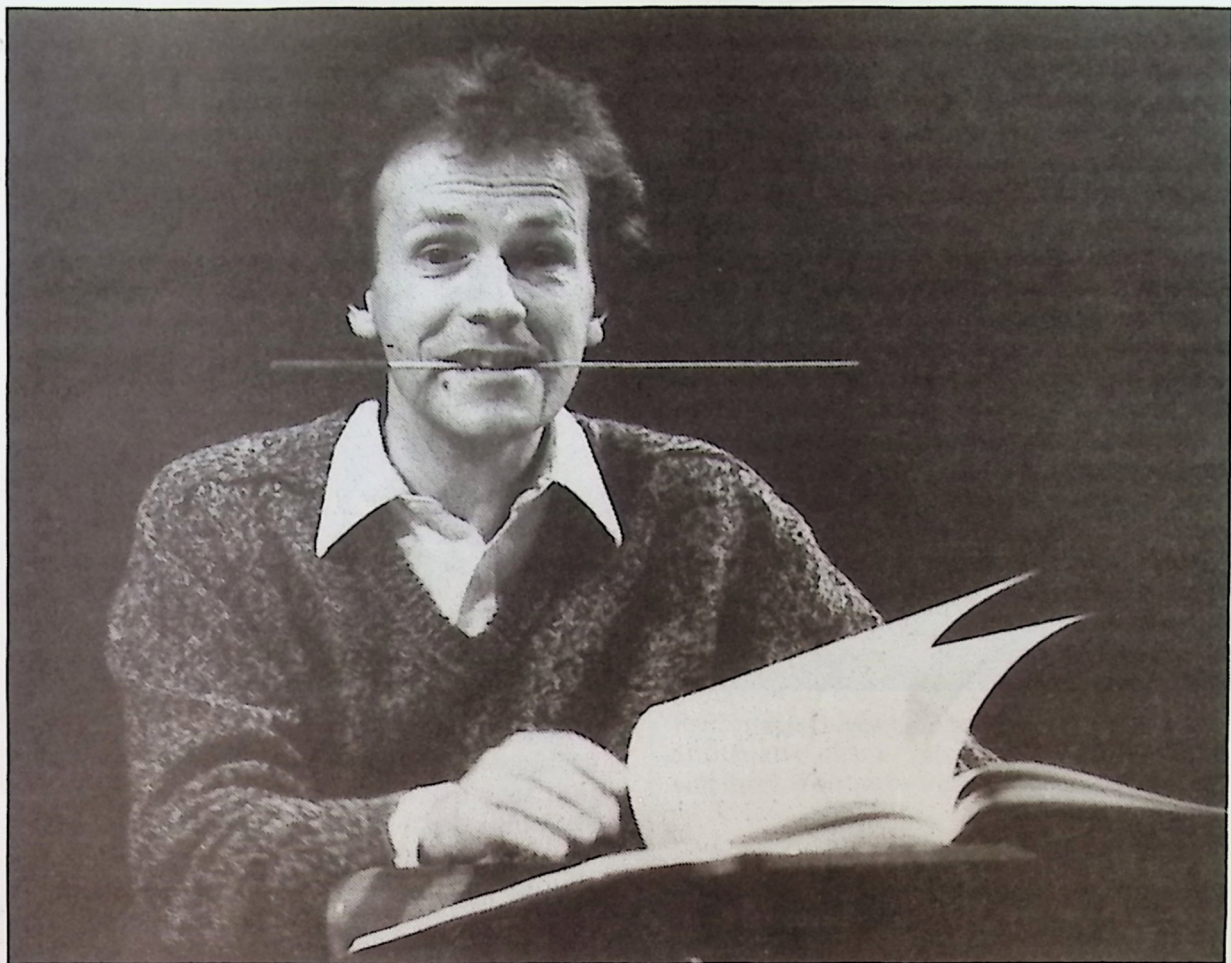
musicians playing together: the swelling and surging of a great tide, a distant voice penetrating the fog, a sudden stillness. There before my ears and eyes was an orchestra made up of young musicians of varying ages. And they were making *music*. Indeed this was no mere collection of violinists, oboists, trumpeters, etc., but a disciplined and refreshingly vibrant ensemble: the Youth Symphony of Southern Oregon under the direction of its master weaver, Mr. Sylvain Fremaux.

Mr. Fremaux is the new conductor and artistic director of the Youth Symphony, having recently moved to Oregon from his native France, where he was the Associate Conductor of the Strasbourg Philharmonic. He brings to the podium extensive conducting experience with youth and professionals alike, and a certain freshness and enthusiasm which is catching.

**Mr. Fremaux, what is that element which makes for such a satisfying musical experience, and how do you evoke such playing from a group of young musicians of varying ages and skill levels?**

The first thing which is obvious to them when they come to an orchestra rehearsal is that they are divided into groups, and they all have instruments of different character. They are all different themselves—they come from different schools, different backgrounds. From this diversity we have to build something that is going to be an integrated sound.

In my young years when I played soccer, I remember some very good advice. It's very hard to explain strategy to two or three soccer players and make that strategy work if the others [on the team] are not listening. So, that would be the first thing: listening. What I try to do rehearsal after rehearsal is to draw everyone's attention to some individual part. In a typical orchestra rehearsal, you address second violins and the first violins can fall asleep for a minute; the french horns are certainly too far away to hear anything! So, I first would stress that everyone can benefit from a small point that seems to be the problem of only a few.



*Sylvain Fremaux, conductor of the Youth Symphony of Southern Oregon*

**How then do you incorporate another section of the orchestra into something you are trying to accomplish, say, with the second violins?**

One thing I like to do is ask questions, and they are always very surprised. We get to a problem and instead of asking the second violins the question, I'll just turn swiftly to the clarinets and say, "Well, clarinets, do you have an answer for this?" And so they realize that they will lose out if they are not attentive to something that is happening in one part of the orchestra... In this group they like to help each other, and this is fun.

**What other factors are there which contribute to this "integrated" orchestral sound?**

There are a few things that a conductor must insist on (and this applies to any musical group), [one of] which is dynamic contrast. That means to be absolutely inflexible, rehearsal after rehearsal, to reach a *piano* when it's a *piano*, a *fortissimo* when it's a *fortissimo*... This is a little bit like the tamer and the lions. The lions will simply not move until the tamer

really pushes them into a corner. You must insist until you get it. There are a lot of things that they as individual [players] will simply not worry about, but as a group become a problem because you have sixty of them playing not loud enough or too loud.

It also has to do with being adventurous and daring. I think if they get the idea that they can actually push their instrument a little bit farther or else get a very, very soft minimal sound which is still music, then it works.

Another orchestral difficulty to overcome is that of rhythm. Always attach the section that has a problem of rushing or falling behind to another one that is steadier. I have obviously some people in this orchestra that are better skilled than others—in one section the rhythm will be stronger, in another section the intonation will be better. So, for example, it's almost systematic and not really a specific fault of our group, that the first violins who have a song or motive, if they are active, will tend to rush it. And so they have to be aware of the time it takes for the rest of the orchestra to play the accompaniment. That takes time.



*The Youth Symphony of Southern Oregon*

**So you are really getting them to listen to one another, not to simply follow the conductor but to interact musically.**

Yes. It's not just to tell them to listen to one another—they will do it for two minutes. All those points that I stressed [in achieving an orchestral sound] are part of this final result. When you hear this final result you know that these people have been working together basically, instead of working on separate problems.

It's fine to say, "Well, we'll work as a group," but there are also some things to watch for. I have to pay attention, from sort of the corner of my eyes, to some of the few individual things I have noticed. As far as this group is concerned, I am more interested in trying to help those young ones or the more inhibited ones to come out a little bit from their inhibition and to develop fully, because I know they have the talent. It's just that they are shy about it.

**Let's turn our attention now to what might be some of your hopes, or perhaps concrete objectives for the orchestra, given the fact that it is a fairly young organization.**

First, in terms of a musical objective, I do not want to compromise the fact that it is a serious thing to play an instrument in an orchestra in the classical repertoire. People always criticize the seriousness of it. From the

standpoint of the children and their families I would like people to enjoy the seriousness—that's kind of a paradox in words. This seriousness, this ritual around the music which has to be performed in a certain way—the tuning and applause and all that—is also fun. You leave the stage with the feeling, "Well, that was nice to play really well together, to be 'tight' together." That's the musical objective: to enjoy the seriousness of a tight performance.

A very concrete objective is to build public awareness. I have already made some contacts to build around the concerts which have been scheduled—opportunities for some informal performances for different kinds of publics—perhaps a group of senior citizens. I've also made contact in Medford to find out about some of the handicapped children's organizations. We would maybe visit them for a short performance. And our orchestra members would, I think, gain from having contact with different kinds of publics.

The formation of a preparatory orchestra is a response to my biggest concern about this group, which is that the older ones who have been there, sometimes up to three years, are going to be leaving. I want to prepare the next generation, and not just wait until younger players are ready—they might progress a lot slower if they are not in a group like this. We have to bring them in as soon as possible.

What are some of your thoughts on making such a major move from France to Oregon—quite a change in culture, wouldn't you say?

Part of the charm for me is to be in a new environment where there are lots of things to discover. I like the challenge of having to pick up new habits, and "fit in." I like every so often a change: a change of location or sometimes a change of jobs, change of interests. But I think one can learn a lot by being in a different culture.

**Tell us something about your upcoming concert program on the 23rd of this month.**

I think it relates very well to this last idea of diversity of culture. The inside story of this program is that I basically eliminated, for the time being, a traditional orchestral program, which is one big, meaty piece of music that's going to be a four movement symphony. That's a lot of work, and not that good a learning tool at this point for them. Given our limited rehearsal time, each lesson has to be different from the preceding one. And so, embarking on a large work at this point is premature. The other route I could have taken would be basically a random selection of pieces that we've rehearsed and they like. That, I think, is a little too loose, on the other hand. Since I have a taste for different cultures I should introduce them to a short piece that would represent its own culture; and a series of short pieces would make for a fun program. I have entitled it "Music of the Nations." It will include Spain, England, the USA, Australia, Russia, and France, naturally.

The Youth Symphony of Southern Oregon, under the direction of Sylvain Fremaux, will perform its upcoming concert in two different locations: first, on Saturday, February 23rd at 3 pm at the First Baptist Church in Grants Pass; and on Sunday, February 24th at 3 pm in the South Medford High School auditorium. Admission is free, so bring your family, bring a friend. And discover that yes, they are making music *together*.

*The Youth Symphony of Southern Oregon is a non-profit organization now in its third year which provides talented young musicians up to 23 years of age with an exceptional musical experience. For information about how you can help support the Youth Symphony or obtain auditorium information, we invite you to contact Board President Larry Stubson at 779-9866.*

*Margie Daly is a member of the YSSO Board of Directors and is the wife of KSOR's Music Director, Pat Daly.*

## Letters

I want to thank you for your plans to air the *Grateful Dead New Year's Eve Concert* on KSOR... As they (The Dead) do what they do, not for the money, but rather for the art, joy and spirit, not much air time on commercial radio is made available for their music. Thanks again for the New Years broadcast!

T.C., Mt. Shasta



Dear John Baxter,

Fairly frequently, I write to bitch about something. You usually listen. Today, though, I'd like to thank you for *Nature Notes*. Mr. Lang is a perceptive and gentle observer and teacher. Do not lose him.

T.B., Coquille



Thank you! for your much-needed companionship during the cold, dark hours Friday/Saturday/Sunday (when power and many city services were out due to weather). You were indeed our life line!

D.B. & S.B., Ashland



Take a bow sir (or madam)! Your taste in broadcasting *Bob & Bill* is impeccable. I hope the rest of KSOR's audience is as grateful as I am for your quality decision in programming.

J.S., White City



Would Bill Paley have canceled five symphony broadcasts to present some sort of classical disco cranked out by the likes of *Bob & Bill*? Hmmmmmm?

B.M., Oakland, OR



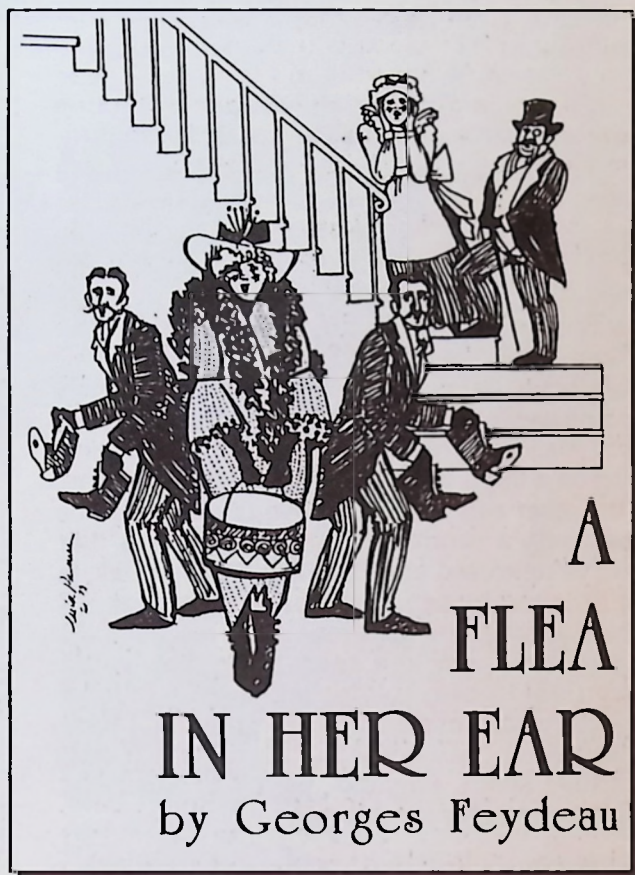
On your local and regional news, you were giving crime statistics and you mentioned "forcible rapes." This threw me because I couldn't figure out how you could imply that there exists a kind of rape that isn't forcible. I thought about it all day and finally figured out that "forcible rape" must be a separate category to distinguish it from "statutory rape." I'm still not satisfied however. If it took me that long to figure it out, the general public certainly isn't going to automatically hear the distinction you're making when you talk of "forcible rape." Forcible rape makes it sound like there is some rape that isn't rape. I realize that forcible rape is probably a recognized legal term, but surely you can go one better than the police.

S.W., Port Orford

# Two College Theater Productions Grace the Stage

## Southern Oregon State College's Frantic French Farce About Fidelity...

by Priscilla Thomas



What definitely promises to be a colorful, lively, and hilarious production of Georges Feydeau's classic farce, *A Flea in Her Ear*, will open on the Dorothy Stolp Stage at Southern Oregon State College on Thursday, February 14.

(Yes, it opens Valentine's Day!)

The Department of Theatre Arts production, which runs through March 2, is being presented in the dinner theatre format that has proven immensely popular with Rogue Valley audiences. Past sell-outs in this format at SOSC have included *Scapino!*, Shakespeare's *Comedy of Errors*, *Noises Off*, and *The Importance of Being Earnest*.

"For those who have never attended one of our dinner theatre productions, it's a bit difficult to explain that the audience sits on the stage with the set facing the back wall of the stage," explains Department Chairman Dale Luciano. "It's a complete reversal of the norm, and most people are delighted when they see the arrangement."

"What is exciting about the dinner theatre

productions is that—in terms of concept, style, and production values, they are uncompromised," Luciano notes. "The staff and students don't feel that the artistic and educational values of the undertaking are undermined."

"*A Flea in Her Ear* will have the most complicated sets for any production we've done," he explains. "And Ellen Dennis' costumes may outdo the brilliant work she did last year for *Earnest*."

"We have tended to choose fairly frantic farces like *Comedy of Errors* and *Noises Off* for the dinner theatre, but we've chosen some of the very best ones," Luciano says. "As vehicles for learning, these plays are extremely difficult to produce and are among the most challenging and intricately crafted works in the theatre."

### Funniest Farce

*A Flea in Her Ear* has been described as "probably the funniest farce Feydeau ever devised," and the springboard for the plot—a

wife's unfounded suspicion of her husband's infidelity—gives rise to several lunatic scenes of comic mayhem. In the play's most famous scene, a large and varied assortment of amusing characters turns up at a hotel of highly questionable character.

As critic Ethan Mordden writes, "Almost all Feydeau's works are innocently salacious sex comedies... The libidinous urge is genuine, but it is really nonstop hurlyburly, seldom consummated." Feydeau is famous for his playwright's craftsmanship and...well, call them *engineering skills* in designing a plot that brings so many disparate characters together in a climactic cacophony of the ludicrous and hilarious.

The formidable task of mounting this large production of *A Flea in Her Ear* belongs to faculty director Dennis Smith.

Smith, who directed Feydeau's *Every Trick in the Book* for the Theatre Department six years ago, describes the quality of this unique genre: "French farce is a wonderfully mad-cap, broad, and physical style that demands very high energy and intense focus from the actors."

*A Flea in Her Ear* concerns the frivolities and jealousies of a prosperous middle-class household at the turn of the century in Paris. Smith loves the period flavor.

"There flourished a renaissance of life rarely equalled," explains Smith in describing *fin de siècle* Paris. "Monet, Picasso and Renoir were splashing brilliant colors as part of a new artistic vision of life called Impressionism. In a smokey corner of the Moulin Rouge cafe, Toulouse-Lautrec sat sketching the chorus girls scandalously dancing to Offenbach's rousing can-can. At the local theatre, Georges Feydeau was defining what we now know as the 'classic French farce'."

"The plays were a product and a reflection of the time," adds Smith. "A work like *A Flea in Her Ear* is gay, lively and brimming over with a zest for living."

#### Acting demands

"In French farce, the physical demands are great," explains Smith, who teaches several courses in period acting styles. "Because the humor is broad, the acting can easily turn cartoonish, rather than having a strong sense of stylized caricature. The actors must search for the reality of the characters and discover the reality of the situations. They can't feel self-conscious or inhibited as characters. The actors must have absolute confidence in their abilities."

"We have a good many extremely talented students in the department at this time," Smith explains. "The department is growing, and we are maintaining some rather stringent standards. We are offering the students highly

challenging work, and they are meeting the challenge."

Chairman Luciano echoes Smith's sentiments by noting, "We do pick difficult, demanding projects and ask the students to rise to the occasion. It's sometimes a gamble, but the student actors most often come through with flying colors."

"You will not find more ardent, hard-working dedicated actors *anywhere*," he adds. "That's why audiences develop a special appreciation for the unique energy and vitality of young college actors."

#### Happy coincidence

It is a happy coincidence that a number of the cast members in *A Flea in Her Ear* will be remembered for their lively performances in *Noises Off*, presented as dinner theatre at the close of the 1988-89 season. From that production theatregoers may recall Annabel Lee Allen as the hapless stage manager Poppy, Tim True as the frazzled director Lloyd, Mike Prosser as the seasoned veteran actor Frederick, and Wendy Fencsak as the spacey actress Brooke.

Other prominent roles in *Flea* will be portrayed by SOSC Theatre Arts majors Keith Hitchcock, Halle Pickering, Shawn Galloway, Andy Alcala, Alex Robertson, and Sharon Rothenberg.

Cast as the husband, Victor-Emmanuel Chandel, in *A Flea in Her Ear*, is David Ivers. The role will be Ivers' culminating creative project leading to the BFA degree.

At SOSC, Ivers has appeared as Apollo in *House of Atreus*, Jack in *The Importance of Being Earnest*, Gary in *Noises Off*, Toulon in *Red Noses*, and multiple roles in the recent production of *Reckless*.

The role of Chandel offers some unique challenges in that much of the humor is based on mistaken identity. Ivers must play *two* different characters who look exactly alike, and he will be required to execute a long succession of character and costume changes involving split-second timing.

The need for those split-second changes will present a challenge to Costume Designer Ellen Dennis, who has spent the past few months researching the period.

Dennis, who received considerable acclaim for her costume designs for last year's productions of *Earnest* and *Red Noses* (as well as *A Day on Hollywood/A Night in the Ukraine* at the Oregon Cabaret) is excited about *Flea*.

"This is a wonderfully colorful, stylish period of time. We think of it as a vibrant period, perhaps because the Impressionists' use of light and color represents such a daring achievement," reports Dennis. "We've been poring over dozens of photographs of Paris at the turn of the century. There's a treasure trove of photographic and artistic resource

material available."

"It's going to be tons of fun," she concludes.

### "Father of modern farce"

Feydeau has been called the "father of modern farce." He was born in 1862, son of a Polish mother and French father who was both a stockholder and a novelist. (His best-known book was the notorious *Fanny*.) Young Feydeau was surrounded by his father's literary friends, and was educated by a private tutor at his home in Paris. His first produced comedy was written at the age of 18. By the time of his death in 1921, Feydeau had written more than 60 farces, among which the most enduring have been *Hotel Paradiso* (1890) and *A Flea in Her Ear* (1907). Though he lived well and his plays were extremely successful, Feydeau was continuously in debt as a result of his gambling in the stock market; the revenue from his plays barely rescued him from poverty.

The plots of Feydeau's plays borrowed from sources as ancient as the Roman playwright Plautus and frequently portray cases of mistaken identity. Feydeau often went well beyond conventional "good taste" in satirizing marriage, physical deformities, parenthood, and the military. He demonstrated a special lack of respect for institutions, social climbers and pretenders. The playwright saw himself as a realist who drew from life: "Each of us in life gets mixed up in farcical situations without necessarily losing our individuality in the process... I set about looking for my characters in living reality, determined to preserve their personalities intact. After a comic explosion, I

hurl them into burlesque situations."

*A Flea in Her Ear* will be presented in a dinner theatre format with a buffet dinner being

served at 6:30 pm and curtain at 8 pm. Opening Feb. 14, the production will run February 14-17, February 22-28 and March 1-2 at 8 pm.

There will be a Gala Scholarship evening on Thursday, February 21, a time for supporters of the Theatre Arts Department to join in the merry-making and champagne toasting while supporting the program. (\$15 of the \$35 ticket price goes directly into the Department Scholarship Fund.)

In response to many requests, the department has scheduled two special, non-dinner matinees on consecutive Saturdays, February 23 and March 2. Matinee performances begin at 2:00 pm.

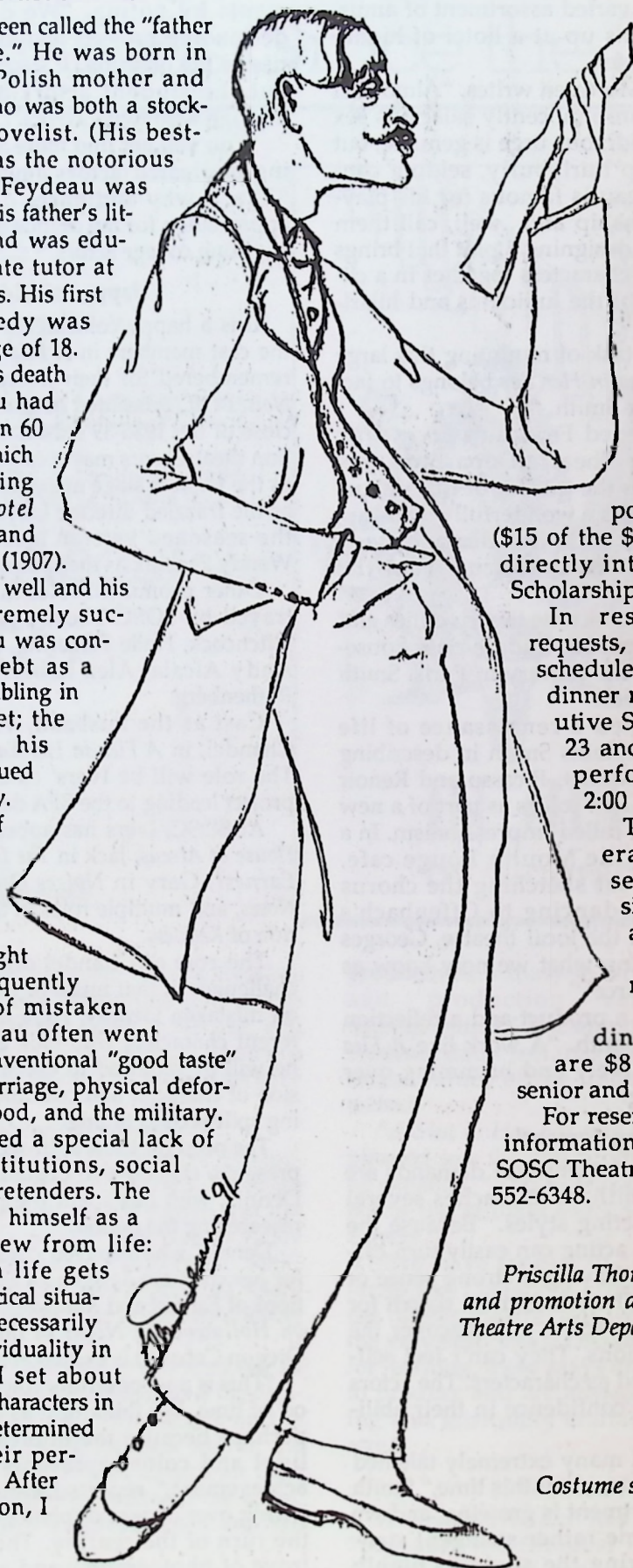
Tickets are \$18 general admission, \$17 senior citizen admission and \$14 student admission. Price includes both dinner and play.

Prices for the non-dinner performances are \$8.50 general, \$7.50 senior and \$5.00 for students.

For reservations and further information, please contact the SOSOC Theatre Arts Box Office at 552-6348.

*Priscilla Thomas has been publicity and promotion director for the SOSOC Theatre Arts Department since 1987.*

*Costume sketch by Ellen Dennis*



# College of the Siskiyous'

## Taming of the Shrew

by Sharon Miller

The uniqueness of a production of *The Taming of the Shrew* does not lie just with the concept, but also with the cast and the individuals involved.

Some productions may involve only students, the community, or professionals. But the College of the Siskiyous' production includes all three.

"In Siskiyou County, an incredible amount of talent can be found," says Cathy Houts, director of the play and professor at COS. "If we use community members and local professionals in conjunction with our students then hopefully the students can gain an additional avenue of growth and knowledge as performers."

Several members of the cast come from the community and bring with them several years of experience. Some of these include Linda Neal of Mount Shasta, who has acted in college and community theatre since 1968. She has either acted in or been technically involved with theater in about 35 plays in Seattle, Santa Fe and Flagstaff, Arizona.

H.B. Luginbuhl of Mount Shasta is another experienced actor who has been involved with COS for three years. His credits at COS include Tevye in *Fiddler on the Roof* and, most recently, Carl Specter in the production of *Holy Ghosts*.

"H.B. played an excellent Carl," Houts says.

"In fact, I would venture to say that H.B.'s Carl could easily rival the Carl from the production of *The Alley Theatres*' (a regional theatre in Houston, Texas where Houts once worked)."

Houts' experience includes working as an assistant costume designer for The Alley Theatre, San Jose Repertory Company, Pennsylvania Stage and several others. She recently received her Master of Fine Arts degree from the Boston University School for the Arts.

Other cast members with previous community and professional experience include Kevin Walker, a COS alumnus who worked with the New Rose Theatre in Portland, Oregon; Jean Dickinson, co-founder of a dance company in Saint Louis, and currently a dance instructor at COS; Sharon Miller, who has worked on college and community theatre in Nebraska; Sam Eisenstat, who has been seen in COS as well as community theatre productions throughout Siskiyou County; and Rebecca Cooper, COS alumna and recent Southern Oregon State College graduate who will be serving as dialogue coach as well as playing the widow in this production.

Several students in *The Taming of the Shrew* cast have also appeared in other COS plays. These include Jim Macklin, Christine Gates, Paul Colley, Tom Garcia, Dionne Witt and Jason Engelskirchen. Other cast members are: Paul Carter, Slade McSheehy, Frederick August, Richard Parker, Ryan Rossetto, Jonie VanWieren, Lee Banning, Debbie Davis, and Juniper Ruby.

This diverse cast will combine their talents on February 22, 23, and March 1 and 2 to present a truly memorable production of *Shrew*.

"The concept of this production will center on the idea of the games of love," Houts said.

The set, co-designed by Kevin Walker and Chris Freeman of Ashland, is a space consisting of ramps, stairs, platforms and a floor painted to resemble an oversized chessboard.

Houts and Neal will co-design the costumes, which will be updated to fit the modern production. There will be street jugglers, mimes and tumblers. "This production will be unlike any *Shrew* anyone has ever seen before."

"The show will keep a fast pace and a prologue will be added," Houts says.

*Sharon Miller is the Special Sections Editor of the Siskiyou Daily News. She has contributed articles to several publications in the mid-west.*

# Sharing the Music

## *Jackson County Community Concerts Association Announces 1991/92 Season*

*by Vicki Anne Bryden*



"A conference meeting was held at the Lithia Hotel in Ashland Thursday evening by a group of music minded Medford folk and the Ashland committee for promotion of the organization here of a branch of the National Civic Music Association." So reported the *Medford Mail Tribune* on September 27, 1931, the first report of what now is known as Jackson County Community Concerts Association.

Founded in 1931 as part of the organized audience plan called Civic Music Association, the group celebrated 50 seasons of quality musical programs in 1990. A few inactive years during WWII accounts for the mismatch of dates, with a steady run since 1942-43. Not as well known as the popular Britt or

Shakespearean Festival, it is, however, one of the oldest cultural organizations in southern Oregon. The 50th anniversary celebration culminated with a full-membership party at last fall's performance of the Royal New Zealand Ballet. The 900 members also received a 20 page booklet, with photos, recollections and a listing of all attractions presented in the fifty years.

The joys of anniversaries are the memories brought forward of highlights of years gone by. Long-time supporters had favorite stories of the celebrities who came to the Rogue Valley and briefly touched the lives of their admirers. *Music Director* Lynn Sjolund recalled violinist Itzak Perlman playing a marvelous recital at the local Hedrick Junior High gymna-



*John Gary in Lights, Camera, Action*

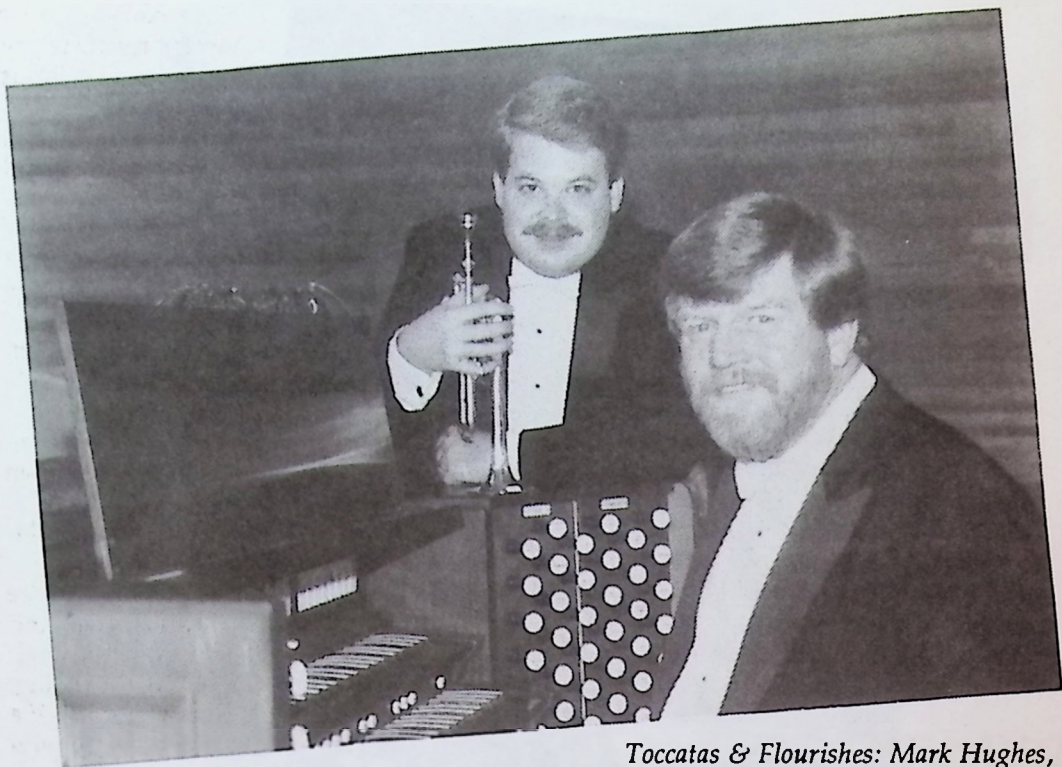
sium. Following the concert, with a reception waiting to begin, Perlman had a special request. Asking for a basketball, he shot his first-ever basket after several tries. Then off to the party a satisfied man.

Ron Weatherford still shakes his head over pianist Van Cliburn keeping the capacity crowd of 3,750 waiting fifteen minutes while he talked to his mother on the telephone. Two dance troupes are especially remembered by Carroll Graber and Gary Lovre, who helped coordinate concert arrangements with the schools. When the Joffrey II Ballet arrived, their manager inspected the floor and pronounced it too slick, they couldn't perform! After frantic calls to Hollywood, the solution was to pour Coke all over the floor! All went fine, except the association had to pay to refinish the floor. The other floor story concerns the Russian dance troupe which flung several sharp knives into the wood floor—which was usually a basketball court!

Personal memories are created by an evening of music. MarAbel Frohnmayer fondly remembers a special birthday night in 1945 with Joseph Szigeti and the smell of the gardenia corsage from her husband. Kathryn Stancliffe credits a concert by guitarist Andres Segovia for sparking her then teenage son's life-long commitment to fine music.

The list of outstanding musicians seems endless. Many were up and coming artists when they appeared. Such now famous performers presented by Civic Music/Community Concerts include soprano Shirley Verrett, baritone William Warfield, Preservation Hall Jazz Band, cellist Leonard Rose, and pianists Peter Nero, Van Cliburn, Leonard Pennario, and Marian McPartland. Symphonies from all over the world have played locally for the membership.

Attendance at the ongoing non-profit organization is by subscription membership for the series of concerts each season. A Board of



*Toccatas & Flourishes: Mark Hughes, trumpet and Richard Morris, organ*

Directors manages the business of booking artists and selling memberships. Community Concerts brings top professional musical attractions to hundreds of local communities through Columbia Artists Management, the world's largest and most prestigious organization representing artists.

Enough of the past! What is there to look forward to? The up-coming series for 1991/1992 is booked to entertain our local Jackson County membership. To start the series in October will be John Gary's salute to the silver screen, *Lights, Camera, Action*. Ten musicians and singers perform a fast paced full staged revue in colorful costumes. November brings the SOFIA CHAMBER ORCHESTRA from Bulgaria. With this ensemble of eighteen, the soloist will be violinist Leland Chen.

Appearing in March will be the DRUZHBA SOVIET DANCERS, direct from Moscow. A group of eighteen dancers, musicians, acrobats and drummers, they perform ethnic dances and music from Azerbaijan to Georgia, the Baltic to the Ukraine. Last but not least, the final performance will be a return of the popular TOCCATAS AND FLOURISHES. The sounds of pageantry and grandeur fill the air when organist Richard Morris and trumpeter

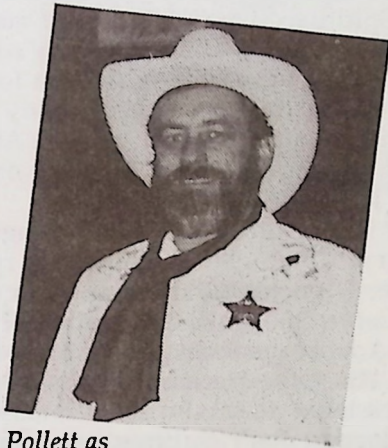
Mart Hughes pair up performing classical music with humorous musical insights.

Share the experience by joining now for the 1991/1992 season. February is renewal month for current members. March 2, is the kick-off of the official membership drive for the next season. Attend concerts for a fraction the cost of individual concerts—adult memberships are \$30.00, students through high school are \$15.00. For the first time this year, at the request of members, JCCCA is offering a limited area of reserved seating at \$48.00. All concerts are held in the attractive and comfortable South Medford High School Bob Stedman Auditorium. Call JCCCA's new permanent phone, 734-4116, to secure your membership now.

*Vicki Anne Bryden is a Director on the JCCCA Board and current Membership Drive Chairperson. She compiled and edited the 50th anniversary souvenir booklet for JCCCA. With a B.S. in Education and M.S. in Educational Media from Southern Oregon State College, she is a third grade teacher at Wilson Elementary in Medford. Her family includes her husband Bruce, daughter Amy and son Andrew.*

# COMING SOON TO A Theater Near You

by Deon Pollett



Deon B. Pollett as  
*Sneak Fitch* in *Life and Death of Sneaky Fitch*



Linda Schreiber

Just 15 miles south of Redding and 15 miles north of Red Bluff is the town of Cottonwood. Nestled along Cottonwood Creek and the Sacramento river, Cottonwood was one of the first cities in the northern part of California. At

the end of historic Front Street, iron rings are still imbedded in the sidewalk for tethering horses. The town hasn't changed much over the years, and is still unincorporated. Every spring the cowboys herd cattle down Front Street and relive the old days of brandin' and ropin'. Each week the auction yard brings folks in from all over to buy and sell cattle and other livestock.

In the early 1900s the Minehaha troop of actors and actresses performed live theater at a historic sight at the end of Front Street. A large sign, "Theater," dresses one of the buildings.

It was a sunny day in October of 1990 when Linda Schreiber was showing me the town she was raised in.

"Wouldn't it be neat to have live theater in this town again?" she said to me. "This town could use something to liven it up."

We walked on and noticed the brick building next to the theater was for lease.

"Let's go in and ask the people if they're interested in leasing the theater to us, and we'll start the theater again," I heard myself say. We never were able to lease that building, but the idea was born, and I now find myself a resident of Cottonwood, heavily involved with music and theater.

Our first production, *Gift of the Magi*, was performed during the holiday season. Several local actors and actresses rallied around and helped us produce this delightful play based on a story by O. Henry. Plans are already underway to make this an annual Christmas performance.

1991 promises to be an exciting year for "A Theater Near You," the name of the new theater. Performances under production include:

*Popcorn* (through February 2)

*Big Bucks* (February 21 to March 9)

*Diary of Adam and Eve* (March 28 to April 13)

*Showdown at Rainbow Ranch* (May 2 to 18)

Anyone interested in becoming involved in a very ALIVE little theater is invited to join us by calling (916) 347-5683 (LOVE).

You'll love to go to the theater, especially if it's A THEATER NEAR YOU in Cottonwood.

Deon B. Pollett is the co-owner of A Theater Near You and the Cottonwood Trading Post. Deon and Linda Schreiber started the business in October together. Deon's experience includes 20 years of acting in community theater in Spokane, Washington and Sacramento, California and 30 years as a musician playing guitar and other instruments. Linda got her first taste of music and acting as a young girl singing in operettas under the direction of Norma McGuire, her Cottonwood grade school music teacher. Deon and Linda met while working together for a community theater group called Theater One in Sacramento.

NPR's *Horizons* Salutes

# Black History Month

## The African-American Experience Reflected by Song

by Charlotte E. Taylor

In the early 19th century, African-Americans used music to preserve their history, passing stories down through generations by song. In time, music became a vehicle for social commentary, reflecting the changes in society as seen through the eyes of African-American artists.

In February, to honor Black History Month, National Public Radio (NPR) will chronicle the African-American experience with a special four-part series titled "Songs Tell the Story." The series airs on NPR's acclaimed documentary series *Horizons*, with host Vertamae Grosvenor Wednesdays at noon on KSJK AM 1230 in the Rogue Valley.

Produced by Njemile Carol Rollins, the program features songs created and performed by African-Americans from the pre-Civil War era through 1990.

Kicking off the special is "Songs Tell the Story: 19th Century," featuring an array of the spirituals, field "hollers," shouts, and work songs that accompanied slavery and Reconstruction through the end of the 19th century. Since that time, the strains of *Swing Low, Sweet Chariot* and *Joshua Fit de Battle of Jericho* have been heard across the American musical landscape.

Developments in African-American music paralleled the social, political, and economic developments in American society. During the 1800s, spirituals created by slaves expressed their anger and frustration, as well as their faith in God, and communicated messages that slavemasters were unable to interpret.

Rollins says this music was rooted in the ancient worship traditions brought from Africa and blended with the Christian reli-

gions that European settlers forced slaves to adopt." Spirituals like *Oh Freedom*, *Didn't My Lord Deliver Daniel*, and *Sometimes I Feel like a Motherless Child* have been passed on for generations, and "today speak to many other forms of economic and social injustice African-Americans have experienced since the onset of slavery," Rollins says.

In the second documentary, "Songs Tell the Story: 1900-1940," *Horizons* recalls widespread lynchings, the evolution of the Marcus Garvey movement, migration of many African-Americans from the rural South to northern cities, the Harlem Renaissance, and the Depression.

This documentary features music created after the turn-of-the-century through the New Deal: rags, jazz, rural blues, boogie-woogie, and classic gospel.

During the first half of the 20th century, African-American musicians sang and played the blues in rural southern towns, in New Orleans street parades, and elsewhere. For composer and saxophonist Sidney Bechet, vocalist Alberta Hunter, and others, the blues were like musical prayers.

"But instead of singing about God, the musicians often sang about the landlord, or the boss man, or that man or woman who did them wrong," Rollins says. During the first wave of the great migration in the early '20s, the blues also described riding the train to better opportunities up north.

In the third February documentary, *Horizons* examines the period from 1940 to 1965, when many African-Americans participated in World War II, the Korean War, and the Civil Rights Movement.



*Vertamae Grosvenor, host of NPR's Horizons*

This program features songs about World War II, Stalin, and the dropping of the atomic bomb, recorded by popular gospel quartets and blues artists. During the early '40s, there was a second mass migration from the rural South to the industrial northern centers. Much of the music recorded after that period documented African-Americans' hopes of finding a better life in the cities. Instead, they met with racism and discrimination.

As discrimination intensified in the schools, the workplace, and the voting booth, the Civil Rights Movement touched off a wave of protest that spread across the South. This installment also includes civil rights freedom songs, some of which were refashioned spirituals; others were adapted from popular rhythm and blues tunes. "These freedom songs were the popular newspaper of the day," Rollins says, "because in many parts of the country, coverage of Movement activities was limited."

*Horizons'* observance of Black History Month concludes with "Songs Tell the Story: 1965-1990," a feature on the diversity of the African-American experience over the past 25 years, including race riots, the Vietnam War, Watergate, the Reagan years, the AIDS epi-

dem, and the anti-apartheid movement in this country.

This diversity shows up in many songs—contemporary blues, jazz, gospel, soul, rhythm and blues, disco, rock, rap, and world-beat from Latin America, Africa, and the Caribbean.

On the heels of the Civil Rights Movement, African-Americans continued to use music and other art forms to instill pride, determination, and hope in their communities. The popular soul and R&B recordings, like James Brown's *Say it Loud, I'm Black and I'm Proud*, captured this sentiment. "Jazz recordings became more free-form, improvisational, and experimental," Rollins explains, "and hits like Freda Payne's *Bring the Boys Home* and Edwin Starr's *War* expressed the opposition to the Vietnam War."

Rolling says that working on this series has heightened her awareness of the central role music plays in African-American culture, "...not just in form, but in content. It also reaffirms the fact that from sacred music to the blues to protest songs, jazz and rap, African-American expression has been at the heart of the development of American music, offering social commentary, rhythm, and structure."

## An Excerpt from Rainshadows

By Louis Owens

*This excerpt from Rainshadows, a novel forthcoming from West End Press, April 1991, deals with conflict between a young Indian just returned from college and the people of a small logging town. He's trying to stop an open-pit mine in the wilderness, while the townspeople need the mine to offset declining logging. In this section, set in the Glacier Peak Wilderness in Washington, he's planning to sabotage the mine site.*

Tom Joseph put the dynamite in the pack and threw the box over the side of the road with the construction debris. The detonator went in with the sticks, but he put the blasting caps in an outside pocket of the pack. He slung the frame onto his back, lifted the rifle out of the truck, and started up the road just as the rain increased its tempo up and down the valley. As he walked, the shadows of trees along the new road reached out and closed behind him.

He followed the road and then the trail for most of the night, feeling his way through the fallen timber and up the switchbacks. In the dark the small streams pulsated, rising to a crescendo and diminishing in a constant rhythm. By the time the wall of shadows had become individual gray trunks and the edge of daybreak crept down through the timber he had reached the top of the ridge.

Racing the light, he slid from the heather slope into the trees on the far side of the ridge, lowering himself from one thin trunk to another. The sun came over the wall of Fortress Peak and clouds started snuffling up around the other peaks until the light grew gray and the morning broke thin and cold.

He ached. The straps cut into his shoulders and the rifle dragged at whichever arm he carried it in. He crawled into a cluster of hemlocks, their crusty branches drooping to the ground and covered with trailing moss, and sat down against a trunk, moving gingerly because of the sore shoulder and the blasting caps.

He laid the pack flat beside him and took out the two blankets. Rolling himself tightly in the blankets, he slept. In his dreams, wave

after wave of black rain beat its way up the Suiattle drainage, shattering like obsidian against the ridges. Quicksilver specters haunted the edges of the timber, slippery shadows with yellow eyes. And the shadows all around moved closer to the sleeper.

Jimmy awoke on the filthy couch at nine with a bad head. The scotch kept up its fermentation process in his stomach and the rain beat in steady waves against the house. The chill had entered the marrow of his bones and someone was slapping furiously at the screen door. Using both hands to steady his head, he lurched off the couch and stumbled to the door to be struck in the face by needles of rain. The screen rapped violently against the wall and rain pelleted into the room. When he hooked the door closed, the wind worked to rip it free. Failing at the door, the wind shifted and began to cuff the sides of the house. The support post on the porch swung slowly back and forth and came loose, vanishing into the yard. The weeds in the yard bent toward the river, glistening with water.

Jimmy held his hands over his ears to shut out the assault on the house and stumbled to the couch, pulling the bedspread over himself, blotting out the wind and rain and empty room. The old house seemed to settle closer to the earth, and the roof of the porch fell with a soft thud into the tall weeds.

On the roof of the tin cabin, the rain battered ominously. Jake opened the door of the

*Continued on page 36*

Louis Owens just completed a second novel, *The Sharpest Sight*, written under sponsorship of a National Endowment for the Arts creative writing fellowship. Owens, a Choctaw-Cherokee-Irish, spent seven years working for the Forest Service on trail crew and as a wilderness ranger. He is currently a professor of literature at the University of California, Santa Cruz, and spends part of each summer with relatives in Grants Pass.

We encourage local authors to submit original prose and poetry for publication in the *Guide*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped, self-addressed envelope, should be sent to Vince & Patty Wixon, c/o Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520-5025. Please allow two to four weeks for reply.

## Specials at a Glance



Bill Crow and Joe Morello (left to right), members of the famous Hickory House Trio, reunite for Marian McPartland's 200th show.

Two series celebrate major milestones this month. **Marian McPartland's Piano Jazz** marks its 200th broadcast with a reunion of Marian's original Hickory House Trio, Friday, February 8 at 3:00 pm on all FM stations (with a repeat broadcast on KSMF, KSBA, KSKF and KSRS Saturday, February 9 at 3:00 pm). And the **Metropolitan Opera** marks its 1,000th broadcast with a performance of Mozart's *The Magic Flute*, Saturday, February 9th at 10:30 am on KSOR.

February is Black History Month, and Jefferson Public Radio is celebrating with two specials. First, *L.A. Law* cast member Blair Underwood stars in a powerful docu-drama *The Orangeburg Massacre*, Wednesday, February 6 at 9:00 pm on KSOR. The *Ninth Annual American Negro Spiritual Festival* can be heard Saturday, February 2nd at 2:00 pm on KSMF, KSBA, KSKF and KSRS.

Also, on KSJK, AM 1230, *Horizons* will present a month's worth of programming devoted to Black History Month. *Horizons* can be heard on AM 1230 Wednesdays at Noon.

Two exciting new radio drama series premiere on KSOR February 13th: *The Joseph Conrad Festival* presents BBC dramatizations of three of the great writer's most well-known works, "Heart of Darkness," "The Secret Sharer," and "The Secret Agent," Wednesdays at 9:00 pm. And *The Radio Stage* brings you original radio plays by some of the finest contemporary playwrights, including Wendy Wasserstein and Elizabeth Swados.

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### Jefferson Public Radio

KSMF, Ashland/Medford 89.1 FM

KSKF, Klamath Falls 90.9 FM

KSBA, Coos Bay 88.5 FM

KSRS, Roseburg 91.5 FM

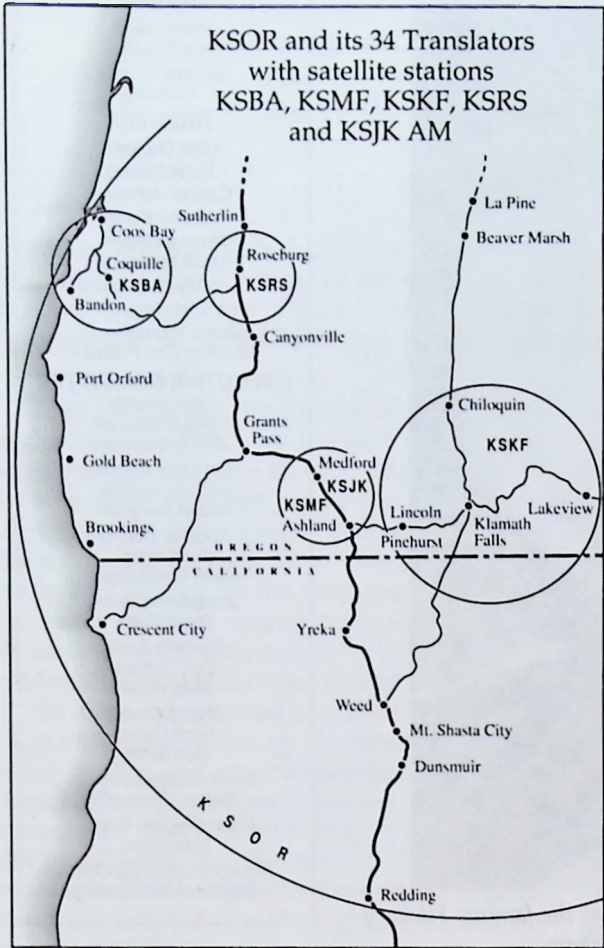
KSJK, Talent 1230 AM

KSOR, Ashland 90.1 FM

with translators in service at:

Bandon .....	91.7
Big Bend, CA .....	91.3
Brookings .....	91.1
Burney .....	90.9
Callahan .....	89.1
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Canyonville .....	91.9
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Lincoln .....	88.7
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Merrill, Malin, Tulelake .....	91.9
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Parts P. Orford, Coquille .....	91.9
Redding .....	90.9
Roseburg .....	90.5
Sutherlin, Glide .....	89.3
Weed .....	89.5
Yreka, Montague .....	91.5

Jefferson Public Radio at a Glance



**KSJK**  
1230 AM

Monday		
5:00	Morning Edition	
11:00	Monitoradio Early	
12:00	Soundprint (Monday)	12:30
	National Press Club (Tuesday)	1:00
	Horizons/Crossroads (Wednesday)	1:30
	New American Gazette (Thursday)	2:00
		3:00
		3:30
		4:30

**KSMF**  
89.1 FM

**KSBA**  
88.5 FM

**KSKF**  
90.9 FM

**KSRS**  
91.5 FM

Monday		
5:00	Morning Edition	
9:00	Ante Meridian	
10:00	First Concert	
12:00	KSOR News	
2:00	Bob & Bill (Monday)	
	Bob & Bill (Tuesday)	

KSOR	Monday	Tuesday	Wednesday	Thursday
For dial positions in translator communities see page 19	5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition
	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
	10:00 First Concert	10:00 First Concert	10:00 First Concert	10:00 First Concert
	12:00 KSOR News	12:00 News	12:00 News	12:00 News
	2:00 Bob & Bill	2:00 Bob & Bill	2:00 Bob & Bill	2:00 Bob & Bill
	4:00 All Things Considered	4:00 All Things Considered	4:00 All Things Considered	4:00 All Things Considered
	4:30 Jefferson Daily	4:30 Jefferson Daily	4:30 Jefferson Daily	4:30 Jefferson Daily
	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall
	9:00 McTeague	9:00 Joe Frank	7:00 Music Memory	9:00 Music Memory
	9:30 Ruby 3	10:00 Ask Dr. Science	9:00 Selected Shorts	10:00 Selected Shorts
	10:00 Ask Dr. Science	10:02 Post Meridian (Jazz)	10:00 Ask Dr. Science	10:00 Ask Dr. Science
	10:02 Post Meridian (Jazz)		10:02 Post Meridian (Jazz)	10:02 Post Meridian (Jazz)
				12:00

through Friday		Saturday	Sunday
Cleveland City Club Forum (Friday)	5:00 All Things Considered	6:00 Weekend Edition	6:00 Weekend Edition
Talk of the Town (Monday)	6:30 Marketplace	11:00 Wha D'Ya Know	11:00 Sunday Morning
Monitoradio	7:00 MacNeil-Lehrer Newshour	1:00 Soundprint	2:00 El Sol Latino
Sanctifica News	8:00 BBC Newshour	1:30 Talk of the Town	5:00 All Things Considered
Monitoradio	9:00 All Things Considered	2:00 BBC Newshour	6:00 Monitoradio Weekend
Marketplace	10:30 Sign-off	3:00 Parents' Journal	7:00 Sound Money
So It Happens		4:00 Car Talk	8:00 All Things Considered
The Jefferson Daily		5:00 All Things Considered	
		6:00 Modern Times	
		8:00 All Things Considered	

through Friday		Saturday	Sunday
Bob & Bill (Wednesday)	4:00 All Things Considered	6:00 Weekend Edition	6:00 Weekend Edition
Bob & Bill (Thursday)	6:30 Jefferson Daily	10:00 Car Talk	9:00 Jazz Sunday
Bob & Bill (Friday)	7:00 Siskiyou Music Hall	11:00 Vintage Jazz	3:00 Thistle and Shamrock
Marian McPartland's Piano Jazz (Friday - 3:00)	9:00 State Farm Music Hall	2:00 Four Queens Jazz	4:00 New Dimensions
		3:00 Marian McPartland's Piano Jazz	5:00 All Things Considered
		4:00 Studs Terkel	6:00 State Farm Music Hall
		5:00 All Things Considered	
		6:00 State Farm Music Hall	

Thursday	Friday	Saturday	Sunday
Morning Edition	5:00 Morning Edition	6:00 Weekend Edition	6:00 Weekend Edition
Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian	9:00 Monitoradio
First Concert	10:00 First Concert	10:00 Jazz Revisited	10:00 Micrologus
News	12:00 News	10:30 Metropolitan Opera	10:30 St. Paul Sunday Morning
Bob & Bill	2:00 Bob & Bill	2:00 Nakamichi Music Series	12:00 Chicago Symphony
All Things Considered	3:00 Marian McPartland's Piano Jazz	4:00 Studs Terkel	2:00 United Airlines Presents
Jefferson Daily	4:00 All Things Considered	5:00 All Things Considered	3:00 Thistle and Shamrock
All Things Considered	4:30 Jefferson Daily	6:00 Whad 'Ya Know?	4:00 New Dimensions
Siskiyou Music Hall	5:00 All Things Considered	8:00 Sandy Bradley's Potluck	5:00 All Things Considered
Le Show	6:30 Siskiyou Music Hall	9:00 Bluesstage	6:00 The Folk Show
Ask Dr. Science	9:00 Radio Kronos	10:00 The Blues	8:00 Sing Out's Songbag
American Jazz Radio Festival	10:00 Ask Dr. Science		9:00 Possible Musics With: Music From the Hearts of Space at 11 pm
Post Meridian (Jazz)	10:02 Afro Pop		
	11:00 World Beat		

# KSOR 90.1 FM (For dial positions in translator communities see page 19)

## Monday through Friday Daytime

### 5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

6:50 Local and regional news.

6:56 Russell Sadler's Oregon Outlook

### 7:00 am Ante Meridian

Classical, jazz, and other great morning music, and the KSOR News Department presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Also:

7:37 Star Date

8:37 Ask Dr. Science

9:57 Calendar of the Arts

### 10:00 am First Concert

Feb 1 F IVES: Symphony No. 2

Feb 4 M BRAHMS: Symphony No. 3

Feb 5 T MOZART: Piano Concerto No. 18

Feb 6 W STRAVINSKY: Firebird Suite

Feb 7 Th HOVHANESS: Hom Concerto

Feb 8 F RIMSKY-KORSAKOV: Scheherazade

Feb 11 M BARTOK: Piano Concerto No. 3

Feb 12 T TELEMANN: Overture in D

Feb 13 W BEETHOVEN: Symphony No. 5

Feb 14 Th BERNSTEIN: Symphonic Dances from West Side Story

Feb 15 F PROKOFIEV: Violin Sonata No. 1

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Feb 20 W HAYDN: Symphony No. 94 ("Surprise")

Feb 21 Th DEBUSSY: *Prelude a l'apres midi d'un faune*

Feb 22 F BEETHOVEN: String Quartet in E-flat, Op. 74

Feb 25 M MOZART: Violin Concerto No. 4

Feb 26 T MARTINU: Cello Sonata No. 3

Feb 27 W WEBER: Clarinet Concerto No. 2

Feb 28 Th SCHUMANN: *Davidstundertanze*

### 12:00 n News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

### 2:00 pm Bob and Bill

New from National Public Radio and Northwest Public Radio, this daily program presents classical music with hosts Bob Christianson and Bill Morelock. Together they create an entirely new experience in classical music radio.

## FRIDAYS ONLY

### 3:00 pm Marian McPartland's Piano Jazz

Each week features Marian McPartland in performance and conversation with famous guest artists who discuss their careers and the

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subtle nuances of jazz. (Repeated on KSMF, KSBA, KSRS and KSKF Saturdays at 3:00 pm).

**Feb 1 Walter Norris** brings to the program his illustrious musical background, which includes stints with the Thad Jones-Mel Lewis band and Charles Mingus.

**Feb 8 Marian's 200th Piano Jazz Program** reunites Marian with the original members of the Hickory House Trio, bassist Bill Crow and drummer Joe Morello.

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**6:32 pm Siskiyou Music Hall**  
Louise Rogers is your host.

**Feb 1 F BEETHOVEN:** Sonata, Op. 106 ("Hammerklavier")

**Feb 4 M Scriabin:** Poem of Ecstasy

**Feb 5 T Chopin:** Piano Sonata No. 2

**Feb 6 W Copland:** *Billy The Kid*

**Feb 7 Th Bartok:** Music for Strings, Percussion and Celeste

**Feb 8 F Palestrina:** Pope Marcellus Mass

**Feb 11 M Mendelssohn:** Incidental Music to *A Midsummer Night's Dream*

**Feb 12 T Grieg:** Holberg Suite

**Feb 13 W Strauss:** *Also sprach Zarathustra*

**Feb 14 Th Tchaikovsky:** *Romeo and Juliet*

**Feb 15 F Dvorak:** Symphony No. 9

**Feb 18 M Schumann:** String Quintet, No. 3

**Feb 19 T Janacek:** *Taras Bulba*

**Feb 20 W Brahms:** Four Ballades, Op. 10

**Feb 21 Th Schubert:** Three Impromptus, D. 946

**Feb 22 F Bach:** Toccata and Fugue in D Minor

**Feb 25 M Kodaly:** Peacock Variations

**Feb 26 T Haydn:** Symphony No. 8 ("Le Soir")

**Feb 27 W Shostakovich:** String Quartet No. 6

**Feb 28 Th Rodrigo:** *Concierto de aranjuez*

**Jeanette M. Larson, MSW, RCSW**

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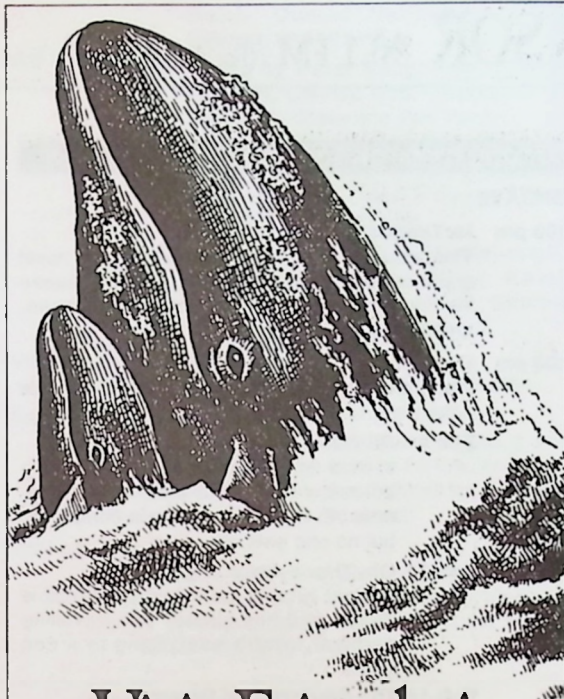
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**Monday through Friday Evenings**

**MONDAYS**

9:00 pm **McTeague**

This adaptation of Frank Norris's classic novel is performed by the all-star L.A. Classic Theatre Works company. Stacy Keach is McTeague, and Joe Spano is Marcus.

9:30 pm **Ruby III**

Ruby, the Galactic Gumshoe, is back. And this time, she's not fooling around.

**Feb 4 All Aboard**

Inanna finds herself on a train, roaring across a flat, white plain of nothingness. Everyone on the train complains, but no one gets off.

**Feb 11 Oh, Those Astral Nights**

Rodant Kapoor arrives in the Invisible World, and finds himself in a travelling carnival, where everything is a con game.

**Feb 18 The Boulevard of Dreams**

Professor Teru is awakened by a messenger, Roger Robot. The robot, with a dot matrix printer in his mouth, instructs Teru to go to the City of the Electronic Dead.

**Feb 25 The Dance of Dualistic God**

Ruby returns to the city of Zumzammim. She has learned how to keep her-

self invisible, on the fringe, and move about the seductive city.

10:00 pm **Ask Dr. Science**

He knows more than you do.

10:02pm **Post Meridian Jazz**

**TUESDAYS**

9:00 pm **Joe Frank**

10:00 pm **Ask Dr. Science**

Produced by the Duck's Breath Mystery Theatre.

10:02pm **Post Meridian Jazz**

With John Foster

**WEDNESDAYS**

7:00 pm **Music Memory**

As a partner in this public school music education program, Jefferson Public Radio plays a different work each week for students participating in Music Memory.

9:00 pm **February 6 - The Orangeburg Massacre**

In this Black History Month special docu-drama, L.A. Law cast member Blair Underwood is joined by other distinguished actors James Whitmore and David Carradine. This program is the story of a little known chapter in America's civil rights struggle.

9:00 pm **The Joseph Conrad Festival**

A BBC production of three of Conrad's most famous stories.

**Feb 13 The Secret Sharer** part one.

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Feb 20 The Secret Sharer part two.

Feb 27 Heart of Darkness part one.

9:30 pm **The Radio Stage**

Eleven new radio plays, created specifically for this series.

Feb 13 **The Man In a Case** by Wendy Wasserstein. The playwright narrates this performance adapted from the original story by Anton Chekov.

Feb 20 **Kafka's Radio** by Eric Overmyer.

We go to sleep in the best hotel in Prague, only to wake up inside a giant radio, where we find Franz Kafka hosting a late night talk show.

Feb 27 **Holy Food** by Jessica Hagedorn

This explosive drama is set against the backdrop of Ferdinand Marcos' flight from the Philippines.

10:00 pm **Ask Dr. Science**

10:02pm **Post Meridian Jazz**

**THURSDAYS**

7:00 pm **Ashland Chamber Music Concerts**

Feb 7 Pianist Clive Swansborne performs music by Beethoven, Chopin, Schubert, Schoenberg, Rachmaninov and Debussy.

Feb 14 The Lafayette Quartet performs the Quartet in E-flat, Op. 33, No. 2 ("Joke") by Haydn; the String Quartet by Ruth Crawford Seeger; and with pianist Victor Steinhardt, the Piano Quintet in F Minor, Op. 34 by Brahms.

7:00 pm **Feb 21 and 28: Concert Specials**

Feb 21 In a concert recorded in Portland, organist Margaret Evans, professor of music at SOSC, performs music by Franck, Widor, Sweelinck and others.

Feb 28 The Vintage Singers of Roseburg perform at the 1990 International Choral Festival in Missoula, Montana.

9:00 pm **Le Show**

Harry Shearer mixes music with outrageous comedy and satire.

10:00 pm **Ask Dr. Science**

10:02 pm **American Jazz Radio Festival**

A weekly series of jazz in performance, produced by NPR.

Feb 7 Brazilian guitarist, pianist and composer Egberto Gismonti and his quartet, recorded in concert in California.

Feb 14 Dr. Michael White conducts the Liberty Jazz Band, with Wynton Marsalis, in "Crescent City Summit: Traditional New Orleans Jazz."

Feb 21 Tenor saxophonist Leo Johnson and vocalist/pianist Andy Bey are featured in a centennial tribute to the deep jazz tradition of Newark, New Jersey.

Feb 28 Highlights from the 1990 Detroit-Montreux jazz festival.

12:00 pm **Post Meridian Jazz**

The best in jazz. Call in your requests.

**FRIDAYS**

9:00 pm **Radio Kronos**

The most important string quartet in contemporary music, the Kronos Quartet, returns to public radio with this series of performances of 20th Century music. Many of the compositions were commissioned by Kronos.

Feb 1 Music by John Zorn, Mel Graves, Steve

Reich, Conlon Nancarrow, Aulis Sallinen, and others.

Feb 8 Works by Peter Sculthorpe, Morton Feldman, Charles Ives, Thomas Oboe Lee, Philip Glass and Jimi Hendrix.

Feb 15 Music by Samuel Barber, Wolfgang Rihm, Terry Riley, Alfred Schnittke, Thomas Tallis, George Crumb, John Zorn and Astor Piazzolla.

Feb 22 Music by Stravinsky, Shostakovich, Dumi Moraire, Terry Riley, Kevin Volans, Hirokazu Hiraishi, Conlon Nancarrow, and Tom Verlaine.

10:00 pm **Ask Dr. Science**

A Friday night dose of Duck's Breath Humor.

10:02 pm **Afropop Worldwide**

Afropop expands its focus to include great music from Brazil, North Africa and the Caribbean. Join Georges Collinet for some of the hottest rhythms in the world.

11:02 pm **World Beat**

Reggae, soca, zouk, afropop, highlife, Brazilian pop, calypso, *nueva cancion* and all kinds of other great pop music from around the world. An upbeat end to your week.

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## Saturdays

- 6:00 am Weekend Edition**  
NPR's weekend news magazine, hosted by Scott Simon. Includes:  
**7:37 Star Date**
- 8:00 am Ante Meridian**  
Jazz and classical music for your Saturday morning, along with features and an occasional surprise. Includes:  
**8:30 Nature Notes with Frank Lang**  
**9:00 Calendar of the Arts**
- 10:00 am Jazz Revisited**  
(Note: *Jazz Revisited* will begin at 9:30 am on February 2)
- 10:30 am Metropolitan Opera**
- Feb 2 Don Giovanni** by Mozart. James Levine conducts, and the cast includes Cheryl Studer, Patricia Schuman, Dawn Upshaw, Hans-Peter Blochwitz, Thomas Hampson, Paul Plishka, Natale De Carolis and Kurt Moll. (Begins at 10:00 am)
- Feb 9 The Met's 1,000th Broadcast: The Magic Flute** by Mozart. James Levine conducts and the cast includes Kathleen Battle, Luciana Serra, Barbara Kilduff, Francisco Araiza, Heinz Zednik, Manfred Hemm, Andreas Schmidt and Kurt Moll.
- Feb 16 Fidelio** by Beethoven. Christof Perick conducts, and the cast includes Elizabeth Connell, Helen Donath, Gary Lakes, Donald Kaasch, Hartmut Welker, Kurt Moll and Andreas Schmidt.
- Feb 22 La Boheme** by Puccini. Christian Badea conducts, and the cast includes Hei-Kyung Hong, Myra Merrill, Placido Domingo, Brian Shexnayder, Richard Cowan, John Cheek and Renato Capecchi.
- 2:00 pm Nakamichi International Music Series**  
Performances of orchestral and chamber music by the world's greatest ensembles and soloists.
- Feb 2 Daniel Barenboim** conducts the Berlin Philharmonic in the Cello Concerto in E Minor, Op. 85 by Elgar, with soloist Yo Yo Ma; and the Symphony No. 4 in E Minor, Op. 98 by Brahms. Also, Zubin Mehta conducts the Berlin Philharmonic in the Violin Concerto No. 5 in A Minor by Henri Vieuxtemps, with soloist Midori.
- Feb 9 The Aulos Wind Quintet** performs Six Bagatelles by Ligeti; and the Sextet in B-flat for Piano and Winds by Ludwig Thuille. Also, David Shallon conducts the *Hary Janos* Suite by Kodaly; and the Variations on a Nursery Song, Op. 25 by Dohnanyi.

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**Feb 16** From Switzerland's Tibor Varga Festival, we hear performances of music by Mozart, Shostakovich, Vivaldi, Mendelssohn and Honegger.

**Feb 23** Pianist Sahan Arzruni performs music by Khatchaturian; the Danish Radio Chamber Orchestra performs music by Norgard Sorenson and William Walton; and the Lontano Ensemble performs works by Ruders and Svend Nielsen.

**4:00 pm The Studs Terkel Almanac**

The weekly best of Studs' daily Chicago broadcast features interviews, readings, and occasional surprises.

**Feb 2** Barbara Kingsolver talks about her novel, *Animal Dreams*.

**Feb 9** Dr. Samuel Floyd discusses and plays excerpts from a new recording by the Black Music Repertory Ensemble.

**Feb 16** Rob Blauner talks about his book, *Black Lives, White Lives*.

**Feb 23** Tony Hiss, author of *The Experience of Place*, discusses living with our radically changing countryside and cities.

**5:00 pm All Things Considered**

**6:00 pm Star Date**

**6:02 pm Whad'Ya Know?**

Not much. You? Michael Feldman hosts this comedy show.

**8:00 pm Sandy Bradley's Potluck**

From Seattle, Sandy Bradley brings you a variety show of music, comedy and fun.

# BLUESSTAGE

THE ROOTS OF ROCK • THE CRADLE OF SOUL

**9:00 pm Bluesstage**

Hosted by singer Ruth Brown, this NPR production is the first nationwide series devoted to live blues performances.

**Feb 2** In one of our regular visits to New Orleans, we hear the Neville Brothers, rock 'n' roll pioneer Tommy Ridgley, guitarist Snooks Eaglin, the Rebirth Brass Band, and Ellis Marsalis.

**Feb 9** In an exclusive performance from the Long Beach Blues Festival, Bo Diddley makes his first visit to *BluesStage*.

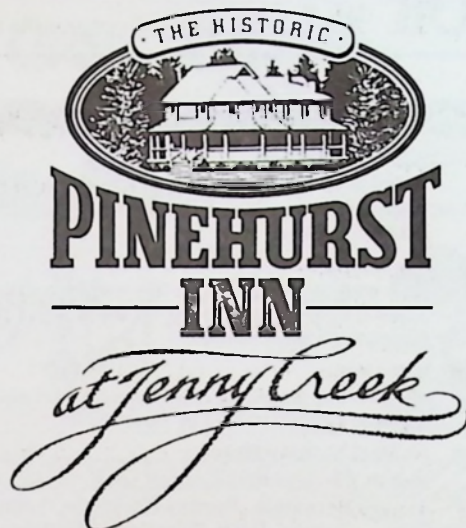
**Feb 16** Three extraordinary guitarists are featured this week: Magic Slim, Sonny Rhodes, and Joe Louis Walker.

**Feb 23** A tribute to blueswomen includes performances by host Ruth Brown, Etta James, Marcia Ball, Ida MacBeth, and Trudy Lynn.

**10:00 pm The Blues**

Great blues from Chicago style to delta style, and in-between.

**2:00 am Sign-Off**



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## Sundays

- 6:00 am Weekend Edition**  
National Public Radio's weekend news magazine. Includes:  
7:37 **Star Date**
- 9:00 am Monitoradio**  
The weekend edition of the award-winning news magazine produced by the staff of the Christian Science Monitor.
- 10:00 am Micrologus**  
Music from medieval, renaissance and early baroque periods hosted by Ross Duffin.
- 10:30 am St. Paul Sunday Morning**
- Feb 3** Empire Brass performs music by Bernstein, Rimsky-Korsakov, Turina, Borodin, Bach, Ellington, and others.
  - Feb 10** Melvyn Tan plays the fortepiano in works by Mozart and Beethoven.
  - Feb 17** The Academy of St. Martin-in-the Fields Octet performs music by Shostakovich, Mendelssohn and Robin Holloway.
  - Feb 24** Violist Cynthia Phelps is joined by violinist Jorga Fleezanis, flutist Timothy Day and pianist Kirtsen Taylor in music by Hindemith, Stephen Paulus, and Beethoven.
- 12:00 n The Chicago Symphony**  
Concerts from the CSO's 100th Anniversary season.
- Feb 3** Catherine Comet conducts *A Concert Overture* by Leo Sowerby; *Valses nobles et sentimentales* by Ravel; *Le chasseur maudit* by Franck; and the Symphony No. 1 by Kalinnikov.
  - Feb 10** Christoph Eschenbach conducts the Symphony No. 6 in A Minor ("Tragic") by Mahler.
  - Feb 17** James Levine conducts the Symphony No. 4 in A, Op. 90 ("Italian") by Mendelssohn; *Atlas ellipticalis* by John Cage; and the Cello Concerto in B Minor, Op. 104 by Dvorak, with soloist Matt Haimovitz.
  - Feb 24** Kenneth Jean conducts *H'un* by Bright Sheng; the Violin Concerto No. 3 in B Minor, Op. 61 by Saint-Saens, with soloist David Taylor; the complete *Ma Mère l'Oye* by Ravel; and the World Premiere of a new work by Robert Beaser, commissioned for the CSO's centennial.
- 2:00 pm United Airlines Presents**  
Programs to be announced.
- 3:00 pm The Thistle and Shamrock**  
Fiona Ritchie's delightful program devoted to Celtic music and culture.
- 4:00 pm New Dimensions**  
This series features interviews with leading figures in philosophy, literature, science, psychology, health, politics and religion.



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**Feb 3 Physics, Medicine and Religion with Larry Dossey, M.D.** Dossey, a physician and writer, points to the "nonlocal" nature of the human mind.

**Feb 10 Spiritual and Local Action, with Catherine Ingram and Allan Hunt Badiner** The effect of truth in action is compelling as Ingram and Badiner point to those whose lives are making a difference throughout the world.

**Feb 17 The Creative Path, with Robert Fritz** Based on the tradition of the arts and sciences, Fritz describes his revolutionary approach for creating anything.

**Feb 24 Job Lost/Opportunity Gained, with Judith Dubin and Melanie Keveles** Transforming lemons into lemonade underscores the focus of this dialogue with the co-founders of Career Dimensions, who help those who have lost their jobs.

**5:00 pm All Things Considered**  
National Public Radio's award-winning nightly news magazine.

**6:00 pm Star Date**

**6:02 pm The Folk Show**  
A wide variety of folk music, including occasional performances by local musicians, live broadcast recordings, and more. Keri Green is your host.

**8:00 pm The Songbag**  
This program brings you a weekly topical mix of different styles of folk music. Produced and hosted by Bill Munger.

**9:00 pm Possible Musics**  
Jack Byrnes presents new age music from all over the world. The program also includes:  
**11:00 Music From The Hearts Of Space**

**2:00 am Sign-Off**



*Bill McGlaughlin, host of Saint Paul Sunday Morning*

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## Monday through Friday

### 5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

6:50 Local and regional news.

6:56 Russell Sadler's Oregon Outlook



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### 12:00 n News

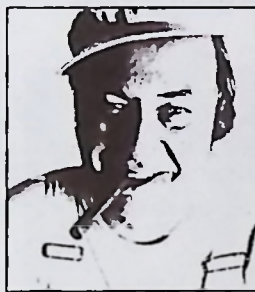
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**Feb 1 F BEETHOVEN:** Sonata, Op. 106 ("Hammerklavier")

**Feb 4 M Scriabin:** Poem of Ecstasy

**Feb 5 T Chopin:** Piano Sonata No. 2

**Feb 6 W Copland:** *Billy The Kid*

**Feb 7 Th Bartok:** Music for Strings, Percussion and Celeste

**Feb 8 F Palestrina:** Pope Marcellus Mass

**Feb 11 M Mendelssohn:** Incidental Music to *A Midsummer Night's Dream*

**Feb 12 T Grieg:** Holberg Suite

**Feb 13 W Strauss:** Also *Sprach Zarathustra*

**Feb 14 Th Tchaikovsky:** *Romeo and Juliet*

**Feb 15 F Dvorak:** Symphony No. 9

**Feb 18 M Schumann:** String Quintet, No. 3

**Feb 19 T Janacek:** *Taras Bulba*

**Feb 20 W Brahms:** Four Ballades, Op. 10

**Feb 21 Th Schubert:** Three Impromptus, D. 946

**Feb 22 F Bach:** Toccata and Fugue in D Minor

**Feb 25 M Kodaly:** Peacock Variations

**Feb 26 T Haydn:** Symphony No. 8 ("Le Soir")

**Feb 27 W Shostakovich:** String Quartet No. 6

**Feb 28 Th Rodrigo:** *Concierto de aranjuez*

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The Tappet Brothers (Tom and Ray Magliozzi) mix wisecracks with expert automotive advice.
- 11:00 am **Vintage Jazz**
- 2:00 pm **Four Queens Jazz Night**  
(Pre-empted February 2)  
2:00 **February 2: The Ninth Annual Negro Spiritual Festival**  
This Black History Month special presents two hours of highlights from this festival, featuring some of the finest choirs in the country.
- 3:00 pm **Marian McPartland's Piano Jazz**  
A repeat of Friday's broadcast. (Pre-empted February 2)
- 4:00 pm **The Studs Terkel Almanac**  
The weekly best of Studs' daily Chicago broadcast features interviews, readings, and occasional surprises.
- Feb 2** Barbara Kingsolver talks about her novel, *Animal Dreams*.
- Feb 9** Dr. Samuel Floyd discusses and plays excerpts from a new recording by the Black Music Repertory Ensemble.

**Feb 16** Rob Blauner talks about his book, *Black Lives, White Lives*.

**Feb 23** Tony Hiss, author of *The Experience of Place*, discusses living with our radically changing countryside and cities.

5:00 pm **All Things Considered**

6:00 pm **State Farm Music Hall**  
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- 6:00 am **Weekend Edition**  
NPR's weekend news magazine, hosted by Scott Simon. Includes:  
7:37 **Star Date**
- 9:00 am **Jazz Sunday**
- 3:00 pm **The Thistle and Shamrock**  
Fiona Ritchie's delightful program devoted to Celtic music and culture.
- 4:00 pm **New Dimensions**
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Pat Bodnar hosts this weekday newsmagazine, produced by the *Christian Science Monitor*.
- 12:00 n MONDAY: Soundprint**  
American Public Radio's weekly documentary series. A repeat of Saturday's program.
- TUESDAY: National Press Club**  
Presentations by major newsmakers, recorded live at Washington D.C.'s National Press Club luncheons.
- WEDNESDAY: Horizons**  
National Public Radio's documentary series devoted to women and minorities.
- THURSDAY: New American Gazette**  
Speeches by authors, artists, politicians, and other public figures, recorded at the Ford Hall Forum.
- FRIDAY: Cleveland City Club Forum**  
A live broadcast, featuring speakers addressing major public issues.
- 12:30 pm MONDAY: The Talk of the Town**  
Discussions and interviews devoted to issues affecting Southern Oregon and Northern California, produced and hosted by Claire Collins.

## WEDNESDAY: Crossroads

NPR's weekly magazine devoted to issues facing women and minorities.

- 1:00 pm Monitoradio**  
The afternoon edition of the *Christian Science Monitor's* newsmagazine.
- 1:30 pm Pacifica News**  
From Washington, D.C., world and national news, produced by the Pacifica Program Service.
- 2:00 pm Monitoradio**
- 3:00 pm Marketplace**  
Jim Angle hosts this daily magazine devoted to the world of business, from American Public Radio.
- 3:30 pm As It Happens**  
The Canadian Broadcasting Corporation's daily news magazine, with news from both sides of the border, as well as from around the world.
- 4:30 pm The Jefferson Daily**  
Jefferson Public Radio's weekday news magazine, including the latest news from around the region.
- 5:00 pm All Things Considered**  
Robert Siegel, Linda Wertheimer and Noah Adams host NPR's evening news magazine.
- 6:30 pm Marketplace**  
A repeat of the 3:00 pm broadcast.

# Talk of the TOWN

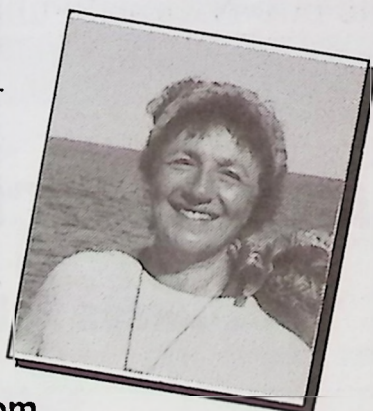
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- 7:00 pm MacNeill-Lehrer Newshour**  
A simulcast of the audio of PBS's television news program.
- 8:00 pm BBC Newshour**  
The British Broadcasting Corporation's daily roundup of news from around the world and from Great Britain.
- 9:00 pm All Things Considered**  
A repeat of the 5:00 pm broadcast.

### Saturdays

- 6:00 am Weekend Edition**  
Scott Simon hosts NPR's Saturday morning news magazine.
- 11:00 am Whad'Ya Know?**  
Not much. You? Michael Feldman, public radio's Groucho Marx, with his weekly comedy quiz (?) show.
- 1:00 pm Soundprint**  
American Public Radio's weekly documentary series.
- 1:30 pm Talk of the Town**  
Hosted by Claire Collins. A repeat of Monday's program.
- 2:00 pm BBC Newshour**  
The BBC's daily roundup of world news, as well as news from Great Britain.
- 3:00 pm The Parents Journal**  
Host Bobbie Connor talks with leading experts in the field of parenting. Each program covers a number of different topics of vital interest to parents.
- 4:00 pm Car Talk**  
Tom and Ray Magliozzi (alias Click and Clack) with their weekly program of automotive advice (a little) and humor (a lot).
- 5:00 pm All Things Considered**  
Lynn Neary and Emile Guillermo host NPR's daily news magazine.
- 6:00 pm Modern Times with Larry Josephson**  
From New York, a weekly call-in talk show focusing on the perplexing times in which we live.
- 8:00 pm All Things Considered**  
A repeat of the 5:00 pm broadcast.
- 9:00 pm Sign Off**

### Sundays

- 6:00 pm Weekend Edition**  
Liane Hansen hosts NPR's Sunday morning news magazine, with weekly visits from the Puzzle Guy and automotive advice from Click and Clack.
- 11:00 am CBC Sunday Morning**  
The Canadian Broadcasting Corporation's weekend news magazine, with both news and documentaries.
- 2:00 pm El Sol Latino**  
Music, news and interviews devoted to the Hispanic community in the Rogue Valley—*en español*.
- 8:00 pm All Things Considered**  
The latest news from NPR.
- 9:00 pm Sign Off**

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stove and thrust a sliver of pitchy fir into the fire. Heat cut through the small room and he walked to a window and looked out. A silver curtain hovered over the machinery and broken rock. None of the peaks were visible. His wife was in Forks in the house with the fireplace. He thought of the months he'd spent building the house, falling and aging the logs one year and then notching them and spinning each single-handedly into place with a reverse twist of rope. From the gravel beneath the concrete floor to the split cedar shakes on the roof and the hand-carved knobs on the cabinets, he'd done it all. And now he was in a one-room cabin in the mountains in the rain, and she was in the house with her thin hair in curlers, reading magazines. He was working to pay taxes on a house he'd built and couldn't live in. The others had gone down by helicopter ahead of the worst rain, leaving him to watch, a one-armed man's job. He poured another cup of coffee and picked up a magazine and went to stare out the window.

The rain descended over the valley and over the North Cascades. It beat its way into the meadows and stippled the surfaces of the high lakes and shattered against the faces of the granite mountains. In the lower elevations it filled the meadows and forest floor and ran into crevices and depressions and channels cut by earlier rains and flowed down the mountains and canyons to larger streams that tumbled to the big creeks and into the rivers and finally the sea. On the mountains the rain hardened and turned to hail and then snow, first the ice pellets shattering on rock and then the soft flakes floating in layers over granite and glaciers. The pattering of ice, and the wind began to move the clouds in fast over the valley toward the eastern side of the mountains.

Tom lay on his back in the wool blankets and listened to the hail sweeping down the ridge, and he thought of a story his uncle had told. As the sun climbed over the Cascades, two women were rolling hail. All day they played, rolling the hail from east to west, sunrise to sunset. Their laughter was thunder and when they loved a man he had power, his wounds cooled and healed by the hail sweeping through the mountains from sunrise to sunset, east to west. He heard the hail soften and watched through the branches as the snow began to obscure the meadows.

He moved his toes inside the stiff boots and flexed his calf muscles to see if the legs were awake. Finally, he worked his way out of the rolled blankets. The shelter of down-sweeping hemlock was snug and secure, a dimly lighted lair in the whitening world.

Out of the blankets he sat up and shivered. The short summer had gone from the high country and fall was coming quickly. Soon the first month, the time the people called the month of danger, would arrive. The cold and damp, and the dried sweat from his hard night walk, made his skin sticky and uncomfortable. He folded the blankets and removed his boots and stripped off his clothes. The air bit at him and the hemlock needles rasped as he stepped through naked into the outer world. The hail had given way completely to snow coming in fat, determined flakes that flattened and melted against his skin.

He stood on the steep slope, stepping from foot to foot on the cold heather, until the melting snow beaded on his chest and stomach. Then, stripping small branches from the hemlock, he rubbed himself until his skin burned, chanting with the cold. The air entered him like a knife.

From a clump of mixed fir and hemlock he gathered an armful of dry branches and moss, and then he returned to his shelter. In a few moments he had made a small fire, the smoke disappearing like feathers in the branches and gray air above his head. He dressed and sat over the fire warming himself and thinking about the last months, about his uncle, his mother and brother. "Fast three days. Bathe each day and wipe the water away with hemlock branches," his uncle had explained. "When you are pure, maybe he will find you. But it doesn't always work, you know."

He placed small sticks on the fire and listened to the quiet snow and felt the enormity of his solitude, felt himself whirled like a dark spot into the vastness of the mountains. He listened to the wilderness blur with snow and he waited, not hearing the drone of the helicopter that swung in a wide arc toward the far side of the lake.

In the cabin, Jake saw the air whiten through the window and heard the sputtering on the roof cease. He cursed and opened the stove to stir the coals and shove kindling and larger sticks into the fire.

By nightfall, the snow had turned to a light rain, erasing the white film on the meadows, and before midnight the rain had stopped and the mountains had turned silent and cold. Tom Joseph curled in the blankets and felt the air chilling his nostrils with each breath. The three-quarters moon struggled to free itself of the clouds that sped eastward. In a half-sleep he shivered and tensed his muscles and dreamed of flight through an endless range of mountains where wolves glided down the bare bones of rock ridges. And in his sleep he stirred and barred his teeth.

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### Gulde Arts Events Deadlines:

April Issue: February 15

May Issue: March 15

- 1 thru 14 Exhibit: Charles Griffin Farr, *Recent Paintings*. Joe Draegert will conduct a free lecture on Farr's work February 6th from 11am to noon in the Shasta College Gallery.  
Shasta College • 1065 North Old Oregon Trail  
(916) 225-4761 Redding.
- 1 thru 16 Exhibit: Tee A. Corrine  
Hallie Brown Ford Gallery  
Umpqua Valley Arts Center • 1624 West Harvard Blvd.  
(503) 672-2532 Roseburg.
- 1 thru 17 Music Theater: *An Enchanted Evening With Rogers & Hammerstein*  
Evening performances by the Umpqua Actors Community Theater begin at 8pm, Sunday matinees at 2pm.  
Betty Long Unruh Theater • 1614 West Harvard Blvd.  
(503) 672-2648 Roseburg.
- 1 thru 17 Theater: *Come Back to the Five & Dime. Jimmy Dean, Jimmy Dean*. Set in a Kressmont five and dime in McCarthy, Texas in 1975 this comedy-drama follows the twenty year reunion of the Disciples of James Dean. Intermingled with flashbacks from the fifties, this play poignantly looks at small town life, it's dreams, fantasies and ultimate disappointments through the eyes of five women who have come together again to remember their teenage idol James Dean. Adult themes and language.  
Performances Friday and Saturday evenings at 8:15pm, Sunday matinees at 2:30pm.  
Barnstormers' Theatre • 112 NE Evelyn  
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- 1 thru 28 Exhibit: J. Collins; Color Laser Monoprints  
The Rogue Gallery • 40 S. Bartlett  
(503) 772-8118 Medford.
- 1 thru 3/5 Exhibit: *The Sagebrush Ocean*  
A biogeographical exploration of the Great Basin by author / photographer Stephen Trimble.  
The High Desert Museum • 59800 South Highway 97  
(503) 382-4754 Bend.
- 1 thru 3/8 Exhibit: *Strong Tea*: Richard Notkin and the Yixing Tradition. Opening reception: February 2, 7-9pm. Museum hours: Tues-Fri 11am-5pm; Sat 1-5pm; closed Sundays and Mondays. Admission free.  
The Schneider Museum of Art  
Southern Oregon State College  
(503) 552-6245 Ashland.
- 1 thru 3/30 Exhibit: Selections from the Permanent Collection.  
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- 1 thru 3/30 Exhibit: *Living with the Land: The Indians of Southwest Oregon*. Explores the pre-history and life ways of Native Americans in Southwest Oregon.  
The Southern Oregon Historical Society History Center  
106 N. Central Ave.  
(503) 773-6536 Medford.

- 1 thru 1991 Exhibits: Annual exhibits include: *Making Tracks; The Impact of Railroad in the Rogue Valley, HANNAH; Pioneer Potters on the Rogue, and Jacksonville; Boom Town to Home Town.* Museum hours: Tues.-Sun. 10am-5pm. The Jacksonville Museum of Southern Oregon History 206 N. Fifth St. (503) 773-6536 Jacksonville.
- 2 Concert: Stecher and Horowitz, duo pianists presented by Jackson County Community Concerts Association, 8pm. Admission by series ticket only. South Medford High School Auditorium (503) 773-3992 Medford.
- 4 thru 15 Exhibit: Josephine County PTA Art Exhibit: *If I Had a Wish.* A showing of the finest work done by elementary and secondary students in Josephine County. Wiseman Gallery Rogue Community College • 3345 Redwood Hwy (503) 479-5541 Grants Pass.
- 4 thru 3/1 Exhibit: UCC Teachers and Students Art Show. Gallery hours: Mon-Fri 1-5pm. Whipple Fine Arts Center Umpqua Community College (503) 440-4600 Roseburg.



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- 6 Concert: Quink. On their first U.S. tour this international a cappella ensemble from Holland presents a diverse repertoire of classical, European folk, and modern genres at 8pm as part of the Southern Oregon State College Lectures and Performing Arts series. SOSOC Music Recital Hall (503) 552-6461 Ashland.
- 7 Concert: Sabella Consort, jazz ensemble at 7:30pm. Yreka Community Theater • 810 N. Oregon St. (916) 842-2355 Yreka.
- 8 Concert: *Tarred and Feathered.* Sea songs, shanties, and originals by a highly acclaimed folk music ensemble from Chico, CA. 7:30pm. Umpqua Valley Arts Center Galleria 1624 W. Harvard Ave. (503) 673-9759 Roseburg.

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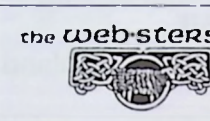
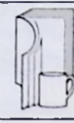





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<b>THE FRAME</b> 	<b>KSBA - MARIAN MCPARTLAND</b> The Frame Shop 171 S. Broadway Coos Bay, Oregon 269-2615
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<b>Kimball, Dixon &amp; Company</b> Certified Public Accountants	<b>KSJK - MARKETPLACE</b> Kimball, Dixon & Company Certified Public Accountants 517 W. 10th Street, Medford, Oregon 97501 773-2214
<b>Pacific Spine &amp; Pain Center</b>	<b>KSOR - MORNING EDITION</b> Pacific Spine & Pain Center 1875 N. Highway 99 #11 Medford, Oregon 97520 482-5515

- 8 Concert: Eugene Symphony.** Sponsored by the Umpqua Symphony Association at 8pm  
Jacoby Auditorium  
Umpqua Community College  
(503) 673-0728 **Roseburg.**
- 8 thru 24 Theater: *Steel Magnolias.***  
Friday and Saturday evening performances at 8pm.  
Sunday matinee 2/24 at 3pm.  
Presented by the Chetco Pelican Players.  
Performing Arts Center  
(503) 469-4696 **Brookings/Harbor.**
- 8 thru 5/18 Theater: *The Mystery of Irma Vep.***  
A Gothic mystery replete with vampires and were-wolves and set in an English manor house and an Egyptian tomb. Previews on 2/6 and 2/7.  
Performances Wednesdays through Saturdays at 8pm.  
Oregon Cabaret Theatre • First & Hargadine St.  
(503) 488-2902 **Ashland.**
- 9 Concert: Southern Light.** A combination of Jazz, Fusion, Folk and New Age sounds at 8pm.  
Harbor Hall • 325 Second Street  
(503) 347-4404 **Bandon.**
- 14 thru 3/3 Theater: *A Flea In Her Ear.*** The SOSOC Theatre Arts Department presents this comic farce by Georges Feydeau in its popular dinner theatre format.  
SOSOC Recital Hall • Southern Oregon State College  
(503) 552-6348 **Ashland.**
- 15 thru 3/3 Theater: *The Odd Couple.*** Encore Presenters perform a female version of Neil Simon's classic starring guest artist Nicholette Reid of Portland's Mark Allen Players. No poker parties in this production—Trivial Pursuit is the game of the day. Feb. 15, 16, 21, 22, Mark 1, 2 at 8pm. Feb 17, 24, March 3 at 3pm.  
Discounted family night Feb. 28 at 7:30pm.  
Harbor Hall • 325 Second Street  
(503) 347-4404 **Bandon.**
- 15 Concert: R. Carlos Nakai, Navajo/Ute Native American flutist at 7:30pm.**  
Yreka Community Theater • 810 N. Oregon St.  
(916) 842-2355 **Yreka.**
- 16 Concert: Zephyr.** Celtic music, sea songs and sing-alongs with hammered dulcimer, Celtic harp, fiddle, concertina, guitar, mandolin, whistle and bodhran at 9pm.  
Rogue Brewpub • 31B Water Street  
(503) 482-1688 or 488-5061 **Ashland.**
- 17 Concert: Steinway Benefit Concert with Maureen Phillips, Ashland pianist, presented by Chamber Music Concerts.**  
Music Recital Hall • Southern Oregon State College  
(503) 552-6331 **Ashland.**
- 21 thru 3/16 Exhibit: Ellen Gabehart, Transparent Watercolor, and Ruth H. Schubert, Watercolor/Collage.** Reception for the artists 5-8pm.  
Music and hors d'oeuvres.  
Hallie Brown Ford Gallery  
Umpqua Valley Arts Center • 1624 W. Harvard Blvd.  
(503) 672-2532 **Roseburg.**
- 21 Book Review: Books and Bagels.** Sponsored by the Umpqua Community College Library at 12 noon in the UCC Indian Room.  
Umpqua Community College  
(503) 440-4600 **Roseburg.**
- 22 Concert: Organ Recital by Lee Garrett of Lewis and Clark College at 8pm.**  
Music Recital Hall • Southern Oregon State College  
(503) 552-6101 **Ashland.**

- 22 **Concert:** Eric and Suzy Thompson, presented by the Shasta County Arts Council. An array of musical styles including the blues, Cajun stomps and waltzes, old-time stringband hoedowns and rags, Irish jigs and reels, and Greek rembetika music.  
Old City Hall Arts Center  
(916) 241-7320 Redding.
- 22 thru 3/15 **Exhibit:** *Contemporary Trends in Photography* including the works of Jacques Gael Cressaty, Dean Edward Cady, Jonathan Reef, Jeff Baldwin, Craig Barber, Rick Jurus, Jeff Murphy, Bruce Bennett and Michael Rubin. Bridget Fisher - Wood, bronze, and painted sculptures influenced by land and its movement. Wiseman Gallery  
Rogue Community College • 3345 Redwood Hwy  
(503) 479-5541 Grants Pass.
- 22 thru 3/16 **Theater:** *Chicago*.  
The Little Theater on the Bay • Sherman & Washington  
(503) 756-4336 Coos Bay.
- 23 **Concert:** The Youth Symphony of Southern Oregon at 3pm.  
First Baptist Church  
(503) 776-8661 Grants Pass.
- 23 **Art Auction:** *Black, White & the Blues*, annual Art Auction and Dance to benefit the Wiseman Gallery and Grants Pass Museum of art.  
Wiseman Gallery  
Rogue Community College • 3345 Redwood Hwy  
(503) 479-5541 Grants Pass.
- 23 **Concert:** Church Choirs Festival at 7:30pm.  
Music Recital Hall • Southern Oregon State College  
(503) 552-6101 Ashland.
- 23 **Concert:** Obo Addy plus The Caribbean Super Stars Steel Band. African, Ragga, and Jazz. Traditional percussive framework of Western Africa combined with the North American Jazz approach. Celebrates Black History month as part of the Southern Oregon State College Lectures and Performing Arts series. The Caribbean Super Stars open at 8pm.  
Obo Addy to follow.  
SOSC Britt Ballroom  
(503) 552-6461 Ashland.
- 24 **Concert:** The Youth Symphony of Southern Oregon at 3pm. Admission free.  
South Medford High School Auditorium  
(503) 776-8661 Medford.
- 24 **Concert:** Turtle Island String Quartet. Windham Hill Jazz recording artists blend a global array of musical and cultural styles including modern jazz, bebop, bluegrass, Indian music, world music, and 20th century classical at 8pm.  
Yreka Community Theater • 810 N. Oregon St.  
(916) 842-2355 Yreka.
- 27 **Book Review:** Book and Breakfast Speaker Chermemy Barry at 6:30am in the Douglas County Justice Hall Cafeteria  
(503) 440-4308 Roseburg.
- 28 **Concert:** Stephanie Chase, violin. The Rogue Valley Symphony presents this concert featuring the music of Smetana, Barber, and Mendelssohn at 8pm.  
Music Recital Hall • Southern Oregon State College  
(503) 488-2521 Ashland.
- 28 **Theater:** *A Long Day's Journey Into Night* by Eugene O'Neill presented by Umpqua Community College at 8pm, Centerstage Theatre  
Whipple Fine Arts Building  
Umpqua Community College  
(503) 440-4600 Roseburg.

 <p><b>FAMILY CHIROPRACTIC CENTERS</b></p>	<p><b>NEW DIMENSIONS</b> Dr. John P. Hurd Chiropractic Physician Ashland, 482-1455 Klamath Falls, 884-1733</p>
<p>Richard Wagner Joyce Ward Tom Giordano</p>	<p><b>NEW DIMENSIONS</b> Architects &amp; Planners 349 East Main, Suite 4 Ashland, Oregon 482-5482</p>
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<p>the <b>web-sters</b> inc.</p> 	<p><b>NEW DIMENSIONS</b> Web sters 10 Guanajuato Way Ashland, Oregon 482-9801</p>
 <p><i>Harvest Book Shoppe</i></p>	<p><b>KSBA - THISTLE AND SHAMROCK</b> Harvest Book Shoppe 307 Central Coos Bay, Oregon 267-5824</p>
<p><b>FOSS, WHITTY LITTLEFIELD &amp; MCDANIEL</b> ATTORNEYS AT LAW</p>	<p><b>KSBA - ALL THINGS CONSIDERED</b> Foss, Whitty, Littlefield &amp; McDaniel P.O. Box 1120 Coos Bay, Oregon 267-2156 / FAX 269-0839</p>
 <p><b>Century 21</b> MAIN STREET REALTY</p>	<p><b>KSMF - MORNING EDITION</b> Leslie Belew, Sales Associate Main Street Realty Ashland, Oregon 488-2121 - Residence 488-2518</p>
<p>Peter Sage <b>SHEARSON LEHMAN BROTHERS</b></p>	<p><b>KSJK - MARKETPLACE</b> Peter Sage, Financial Consultant 300 West Main Street Medford, Oregon 97501 - 779-5010 452-7960 (Oregon) / 547-1714 (out of state)</p>
<p><i>Mindpower</i> Fine Art Gallery</p>	<p><b>KSBA - NEW DIMENSIONS</b> Mindpower Fine Art Gallery 417 Fir Avenue Reedsport, Oregon (503) 271-2485</p>
<p>Pam Hilferty IDS Financial Services</p>	<p><b>KSBA - MORNING EDITION</b> IDS Financial Services 220 South 4th Street Coos Bay, Oregon 267-4294</p>
 <p><b>OREGON ART &amp; FRAME, INC.</b> CUSTOM FRAMING - ART SUPPLIES</p>	<p><b>KSBA - WEEKEND EDITION</b> Oregon Art and Frame, Inc. 580 Kingwood Coos Bay, Oregon 97420 269-1568</p>
<p><b>HARDIN OPTICAL COMPANY</b></p>	<p><b>ALL THINGS CONSIDERED</b> Hardin Optical Company 1320 Oregon Ave., P.O. Box 219 Bandon, Oregon 97411 347-9467</p>
	<p><b>KSMF - ALL THINGS CONSIDERED</b> Jackson T. Dempsey, M.D. David Kirkpatrick, M.D. 111 Third St., Ashland, Oregon 97520 488-1880</p>
 <p><b>ComputerLand</b> Business to Business, Person to Person</p>	<p><b>ALL THINGS CONSIDERED</b> Computerland 707 Medford Shopping Center Medford, Oregon 776-2939</p>
	<p><b>KSBA - ALL THINGS CONSIDERED</b> Cone 9 - Cookware - Espresso Bar Mon-Fri 9-9 - Sat 9-6 - Sun 12-5 Pony Village, North Bend, Oregon 756-4535</p>
<p><b>C.K. Tiffin's</b></p>	<p><b>NEW DIMENSIONS</b> A Natural Food Restaurant 226 East Main Street Medford, Oregon 779-0408</p>

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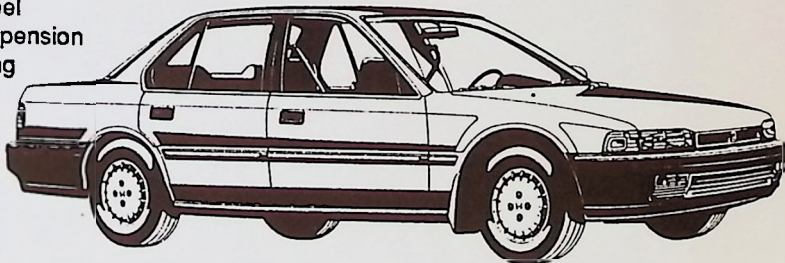
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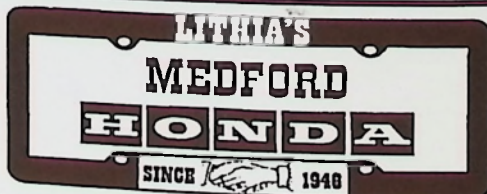
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